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MANUAL OF READINGS IN LITERATURE

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MANUAL TO READINGS IN LITERATURE

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MANUAL TO READINGS IN LITERATURE

BY

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AND

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OF
THE UNIVERSITY OF CHICAGO

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TO

HENRY CLINTON MORRISON

PROFESSOR OF EDUCATION

AND

SUPERINTENDENT OF THE LABORATORY SCHOOLS

THE UNIVERSITY OF CHICAGO

WHOSE INSPIRATION AND BROAD VISION

HAVE MADE POSSIBLE THE PROCEDURES

OUTLINED HEREIN

THIS BOOK IS DEDICATED

24799

FOREWORD

THIS *Manual to Readings in Literature* is offered to the great body of secondary-school teachers of English in response to definite and oft-repeated requests. Its authors, in a school where conditions are favorable to laboratory experimentation, have worked out in practice a method of presentation of classical literary material to high-school pupils which they believe serves the objectives they have set. Daily visitors from the active field and observers from the classrooms of the College of Education of the University of Chicago have commented freely and, on the whole, favorably upon what they saw in operation and have almost invariably asked, "Where can we obtain a description of your practice in print, in order that we may consider it and try all or some of its elements in our own classes?" It is in response to this demand that the authors have compiled the *Readings in Literature* and this descriptive handbook of processes to accompany it.

Readings in Literature contains the body of literary material which the instructors have found most useful in their classes. The *Manual* tells how they have used it, together with the greater mass of material of which it is designed to be merely the nucleus.

In writing the handbook, the authors have carefully refrained from giving directions for procedure. They conceive it to be their task, as manipulators and observers of a laboratory experiment, to relate and describe what occurred. Nevertheless, the procedures are arranged in order of time occurrence so that they may easily suggest outlines of presentation to any teachers who desire to construct them.

The authors ask their colleagues in the active field to keep in mind that the University High School, in which this set of procedures was developed, is not a *model* school but a *laboratory* school. The school does not select its pupils with a view to dodging problems by accepting only the most capable, but in every way it reproduces, to as fair a degree as possible, a normal public-school situation. For this reason the authors of the *Readings in Literature* and of this *Manual* believe that what they have done in their classrooms may prove desirable in general practice and that other teachers may find pleasure and success in proceeding along similar lines.

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MANUAL TO READINGS IN LITERATURE

CHAPTER I

STATEMENT OF THEORY AND TECHNIQUE

The Need of Definition

In no field of high-school instruction is there a greater or more urgent need for definition and description of content and objectives than in the teaching of English literature. Units of reading in classics seem, in general, to be apportioned to various years by a trial-and-error system in each separate school or by a servile following of the recommendations of colleges or state courses of study. If one may judge by the methods of instruction in general vogue and the examinations given to the pupils at the end of instruction periods, the objective, however vaguely defined in the minds of the teachers, is the acquisition and retention of masses of factual or hypothetical information about the structure of poems, plays, novels, or other individual selections. In addition to this, much emphasis is placed in many schools upon biographies of authors and the history of English and American literature, presented for the sake of the information itself.

There is evidence that the learners, administrators, and English teachers themselves are not satisfied that the functional value of the information gained justifies the traditional procedure. The teacher is greeted weekly by questionnaires seeking to know what classics he teaches at each level of high school and what selections he would

recommend for study in case of a change. Book lists for outside reading are continually requested and as continually prepared by associations and committees. This spirit of inquiry and desire for change point to a healthy activity and a wide-awakeness on the part of the teachers. In no inquiry, however, that has come to the eyes of the writers has there been any statement of a principle on which the selection is to be made or any suggestion that the answer state such a principle of selection.

Definition

It is the belief of the authors of this book and the anthology to the use of which it is primarily designed to be a guide that the suggestions which it outlines are consistent with the nature of the content of literature and the objectives which they seek to attain in presenting literature to young people of secondary-school level. Literature is regarded as one kind of art interpretation of life; it is "the most direct and best communication of experience by man to man." It is of interest and value, at least to people of the high school, only so far as it is vital and enriching, and they are able to enjoy the subtleties of artistic expression in which it is framed. Literature affords us a truly recreative employment of leisure time, easy of access, as contrasted with various other too popular uses of our spare moments. Vicariously, it enriches our experience and brings us a sense of community with our fellows of all times and places. Recognition of community of experience and interest between ourselves and all mankind is in itself a soul-satisfying and inspiring experience. We thrill to a feeling of cosmopolitanism. Through this we grow and are able to contribute a larger and worthier bit of our own to life. Our literary artists are thus our leaders in progress in truly cosmopolitan

living. Moreover, the experience we get from recognizing and enjoying poetic imagery, facility in the use of appropriate phrase, or sheer loveliness of vocal coloring and rhythm is similar to that we enjoy in hearing a symphony concert or in seeing a beautiful work of art. The value of this experience in human life and its function as a source of fuller and richer living do not require analysis or proof in this volume. They are recognized by teachers of literature and of the other arts.

The function of teachers of literature to young people who are on the threshold of adult experience is primarily one of leadership and guidance. Assignment of selections for reading to any one level should be made and methods of classroom procedure must be developed in the light of this function. The questions before the intelligent teacher of literature must continually be: Is this classic just what this boy or girl needs at this time to connect his personal experience or observation with a new adult experience which it can give him vicariously? and: Is my method of instruction one which will accomplish this articulation with ease, pleasure, and inspiration?

Selection and Organization

With these principles and questions in mind, the authors of the anthology and the *Manual* propose their division of content for the various years of the high school and plan their methods of presentation. The objectives for the seventh grade (junior high school) and the first two years of the senior school in the field of literature are: (1) the establishment of contact between the pupils' experiences and appreciations of life and the literature which will enrich and extend those experiences and appreciations; (2) the stimulation of a desire to read and of a good reading habit, with as much as possible distinction

in the pupils' minds between valuable and valueless reading and between reading done chiefly to give information such as that of the various sciences and that which is recreative in the broadest sense of that term. Accordingly, the pupils would study in these first years short stories, novels, comedy drama, and narrative verse. The instruction, or rather the guidance of this reading, would be informal, inspirational, genuinely sympathetic, and, to as great as possible a degree, individual.

In the next to the last year of high school, or whenever the individuals show sufficient intellectual and emotional maturity to make the contact possible, the pupils are introduced, through a course in the classics, to those types and examples of literary composition which need interpretation and guidance on the part of the instructor to establish understanding and desire for them in the pupils' minds. Experience has shown that these are in the fields of drama, essay, biography, epic poetry, and lyric poetry. The drama, particularly of the serious or tragic type, needs interpretation and leadership, because of the literary form and the maturity and sophistication of the subject matter. The essay, too, because of its mature, reflective attitude and frequently sophisticated point of view, has its meaning and value greatly enhanced by being presented by the teacher. In reading epic poetry the teacher can assist and lead skeptical or reluctant students by means of wise selection and oral interpretation. No less is this true and frequently necessary in lyric poetry.

In the fourth year of high school a course of reading in contemporary literature is offered with the objective of establishing sane, critical attitudes toward the literary material which is continually coming before the pupils' eyes in current magazines and books.

Readings in Literature, which grew out of such a third-year course, embraces those types of literary material which, as noted in a preceding paragraph, can be introduced most profitably at that level of pupil maturity and then only through considerable interpretative work by the teacher. Within each type the examples are arranged according to subject matter and the capacity for immediate appeal or articulation with previous pupil experience.

In choosing the selections incorporated in the anthology designed for use in the third or fourth year of high school, the editors were guided entirely by their experiences with pupils in the courses, with reference to the attainment of the objectives stated above. Every selection included has actually been discovered by some boy or girl in high school and has made a sufficiently strong appeal to him and his classmates to bring it to the editors' attention as desirable for incorporation in the text. In arranging the material the chronological order was purposely ignored. The editors do not consider a knowledge of the history of literature of any value or interest to people until they have discovered values and interest which the literature itself holds for them in life. Just as we meet a man and become acquainted with his personality before we presume to inquire into his personal history, at least in the social world, so should we get on speaking terms with the personalities of dead and living writers before we can with propriety or profit extend our interest into their histories or that of the time in which they lived. Wide acquaintance with literary masterpieces, therefore, naturally and quite properly precedes any curiosity or desire for information about the authors of the material or the historical movements reflected by the selections. Whenever and wherever that curiosity is

aroused in the initial reading of the masterpiece, the learner is free to follow up his interest and should be encouraged to do so in the many available sources for such inquiry in any school library. In case the group needs a reconstructed picture of a literary background for a better appreciation of a work of literary art, that background can be quickly and attractively produced by one of the methods described in this book. In general, however, this is not the time nor the place to teach historical fact as essential material to be learned by the entire group. Most colleges include a historical review of English literature in their first years. Too often this is merely repetition for students who have dabbled in the material, frequently in the same texts, in secondary school; on the other hand, it is sometimes a study of the history of a literature with which they have a very scanty personal familiarity. Let us conclude, then, that the function that can best be served by the high-school course or courses in literary classics is the introduction of children to literary personalities as expressed through their works, just as soon as, and no sooner than, the children are themselves sufficiently mature to find those literary personalities interesting friends.

Objectives

It should be borne in mind that an anthology is not an all-inclusive text; neither is it intended to be used in the classroom or study room exclusively. It should rather be the nucleus of a wide reading experience, to be expanded in every direction which the interest of the pupils may dictate, through volumes of complete works of standard authors, other anthologies, or compendiums of biographical material. If used as any ordinary text in the traditional procedure of study and question and

answer, its utility will be grossly misdirected; the results will not be different from those which have followed the customary course. These have been too often accompanied by a hearty dislike for the literary masterpieces themselves. The objectives which the collection and the method are designed to serve: to wit, the enjoyment of reading, stimulation to wide reading, enrichment of personality through the recognition of life interpretation and the appreciation of an art product, must never be forgotten for a moment.

As yet no adequate tests of the efficacy of the teaching of literature have been made. Any which are applied must be designed to test the process in the light of the objectives set; any information or retention tests would be beside the point. Evidence can be gathered through pupil comment and conversation and through observation of the extension and liberalization of the reading habits of the pupils. Until psychologists devise some means of testing our gain in power of appreciation and expression in the field of the arts, such evidences must remain our best light on the effect and quality of our teaching.

Method

In the days of our grandfathers, although there was little definite instruction in English, a well-educated man was a lover of literature. He was not one who talked about "having had a course" in such and such a subject, but he was one to whom literature was a real part of the enjoyment of life. Were we to study the biography of such a man, we should find two things responsible for this love of literature. First we should see books, many of them. There might be a home library in which the shelves were filled with the best books, chosen and read by scholarly ancestors. James Russell Lowell, growing

up in such a library, was familiar almost from infancy with books into which many men in a lifetime never find an opportunity to look. There might, on the other hand, be a college library which offered riches untold to the country lad from a home of few books. How often we read in the biographies of great men "he read everything in Harvard except the textbooks prescribed by the faculty!" Contact with many books, then, we find responsible for much of the real love of literature in the past; but contact alone was not enough. By a second look into the lives of these educated men, we discover that the deep love engendered for books was usually the result of a personal introduction to them by an enthusiastic leader—Mark Hopkins or another. The energizing influence was the genuineness of the instructor's love of literature as it met the untrained student mind—never more than the length of the log away—through the medium of an informal instructor-student comradeship.

Present-day instructors in English can learn much from the situation of two generations ago sketched in the preceding paragraph. If we would teach an appreciation of literature that will carry over into adult life, *we must place the pupil in a natural library situation under the inspiring leadership of a real lover of books.* The method outlined in this manual provides such conditions. It is commonly known as the laboratory method in English. The use of the word *laboratory* in connection with an English course will be made clear in the next few pages. Books—all the books one can get—are the chief concern of the instructor. These are placed on tables within easy access of the pupil. The classroom resembles as nearly as possible the library of a home. Furthermore, the class is conducted in such an informal fashion that there is opportunity for instructor-pupil contact of a

personal sort. There is no recitation and no assignment of a next day's lesson; hence none of the lesson-getting spirit so common in our schools. All of the work is of a highly individualized nature. Each pupil works on his own problem or project—there are usually as many projects being carried on during the class period as there are pupils in the class. *Each pupil is measured, not by comparison with other students, but rather in terms of the power he has gained in the objectives set up for the course.*

Equipment

The equipment absolutely necessary for the use of this laboratory method is little. Books, as has been said, are the first essential. Just as many as can be collected ought to be in the classroom. To many communities this collection of books will seem, at first, impossible. But is it? Is there any community in which there cannot be found copies of plays and poems to be had for the asking? With a very few books the method can be used, and *in its use, it will do much to waken the interest of the community in more books.* Under each of the units treated, a list of desirable books is suggested. Although he may be able to furnish only four or five of these books, the teacher with ideas can make a success of his work if he uses those he can get as a supplement to the anthology, which in itself is a compact library of many books.

Next in importance after the books is the use of reading tables. If possible, there should be enough tables for the entire class to be seated about them. On these tables the books are kept. There can be little doubt that books on a reading table have an air of intimacy which invites the students that books on shelves cannot have. For this reason, if the room cannot be equipped with reading tables, at least one table should be placed in a

corner or against the wall somewhere to hold the books. In a room in which the desks are screwed to the floor, *they can be unscrewed* and used to a better advantage. Books, movable seats, and reading tables make possible an English laboratory. There are other helps, *e.g.* a stage in the room, temptingly cozy window seats, et cetera, which are desirable, but in no case necessary.

The literature studied is organized in units. As has been stated in the opening paragraphs of this introduction, the four units selected for this course are those types of literature which experience has proved difficult of interpretation without the assistance of an instructor. No emphasis is placed on the types as types; they are used to make the instructor's task of grouping materials easy. The course conforms to either the semester plan or the quarter plan of school organization, since the work may be handled in two sections of twelve weeks plus six weeks, or in three sections of twelve weeks, six weeks plus six weeks, and twelve weeks. The drama is studied for twelve weeks, the epic for six weeks, the essay for six weeks, and the lyric for twelve weeks, in the order named. There is no reason why this arrangement should be adhered to except that experience makes the authors of this *Manual* feel that the drama is a good unit with which to catch the pupil's interest, that the epic with its colorful story element naturally follows, that the essay is a decided change from the other units, which not only provides a rest from epic poetry but also affords an excellent introduction to lyric poetry. Lyric poetry has been placed last because it seems by its very nature to belong to spring rather than to any other season of the year.

Attitude

As much as possible of the teaching in this laboratory method is inductive. The pupils are led to make discoveries for themselves. These discoveries are seized upon by the teacher as stimuli toward further exploration. No generalizations are made until many specific facts are gathered. There is, for instance, no class discussion of any sort, until each pupil has discovered (with the instructor's suggestions or without them) something of interest and is ready to contribute to the group work. The instructor bends every effort to secure the pupil's independent and honest reaction and to prepare him to meet any challenge with specific illustrative material in support of his viewpoint. The objective—to make *sincere* lovers of the world's best literature—is kept constantly in mind.

Technique

Since the varieties of class procedure suggested for use in the different units do not change, the authors feel that it is perhaps best to describe them before taking up the treatment of the units themselves. There follows a description of those that have been proved, through experience, most valuable.

Much reading aloud by the instructor is advisable. In no other way can the beauty of literature be impressed so clearly upon the pupil. The voice of the enthusiastic instructor does much to convey the emotional value of the selection and thus makes literature a stimulus to the pupil's imagination. This reading is never of the elocution type, but natural in tone and intelligent in interpretation.

Likewise, reading aloud by the pupils is very worth while, providing it is not done just to kill time or just to

"get around the class." When the pupil enjoys, he wishes to share his pleasure with others. He is urged to read excerpts from the things he likes when he discusses his reading with the class. He should have a due sense of the value of what he is reading; his enunciation, phrasing, et cetera, should show that he has some consciousness of his audience and of the purpose for which he is reading. Almost anything else had better be slipshod than oral reading of great literature.

Much of the class time is devoted to silent reading. How else would the pupils have an opportunity to form what William Dean Howells called "literary passions?" An important point in conducting a silent-reading period is that the pupils be as comfortable as possible. They are allowed to disarrange chairs, to sit with feet on chairs, or to sit in a window, in other words, to find as easy a position as the equipment of the room permits. The pupils select their books from those on the tables after receiving the instructor's directions for the day and then begin reading just as soon as they are settled in their favorite corners. The supervision is never felt by the pupil; he is made to feel perfectly free to move about the room. If he wishes to show some choice sentence or selection to his friend, he is permitted to do so. Often the best class advertisement comes through this uncontrollable desire to share a "find" with a friend. Throughout the silent-reading period the pupil feels that he is in a workshop where he has a definite piece of work to do, and if he loafs on the job or disturbs others, he is not a desirable worker. He must be his own policeman. The whole atmosphere of the room must be pleasant and friendly,—one does not learn to love literature unless he is in a mood for enjoyment.

The pupil must be encouraged to talk freely and

frankly about his reading. These "literary conversations," as they might be termed, are of two kinds: the usual informal class discussions and individual instructor-pupil conferences. These conferences can be held during the reading periods, sometimes by the instructor's moving about the room talking with one after another; sometimes, if the room is small, by calling the pupils to the desk in turn. The more informal these can be kept, the better. They afford an excellent opportunity for the instructor to discover individual tastes and to direct new interests.

Another and larger type of "literary conversation" is the round-table discussion. These round-table discussions can be held in any sort of room. If the instructor is fortunate enough to have several tables, it is easy to make one larger table from them, about which the pupils can group themselves. If there are no tables, then the chairs can be placed in a circle. It is important that the pupils be in one large group. Several days before a round table is held, a topic for discussion is announced so that the pupils may have an opportunity for preparation. The discussion is opened by the instructor, but must be kept going by the pupils. The instructor is ready to enter the discussion at any time, but *should never dominate it.* The ideal is reached when the instructor can be an interested listener, when each pupil contributes to the discussion, and when no one student does more than his share of talking. (The instructor must be on constant guard against the loquacious pupil.) *This ideal will not be reached until many round tables have been held.*

There are two procedures by which the pupils may present their findings in a formal fashion. The first of these is the oral composition, often called a *floor talk.* Floor talks should grow out of pupil interests. Topics for them

may be suggested, but seldom assigned. All preparation for them should be made in the class hour. If the English classroom is to be a real laboratory, there must be present all kinds of activity, from the building of a puppet stage to the writing of an original poem. The talks should be original in material. They should show independent judgment, personal reaction, and clear thinking, accompanied by specific illustrative matter from the literature itself.

Written composition—the second formal procedure—is given, not for composition training, but for the additional opportunity it offers the pupil for expression. The details of usage—the mechanics of composition—are noted carefully, but there is no detailed composition teaching. Sometimes for the purpose of developing a composition technique or of stimulating thoughtful consideration of content, it is well to have the whole class write reports; usually, however, it is better to expect written compositions from those only who prefer to write because of an ambition to do creative work later in life. All written work of the creative type should be read to the class by the authors. Any written reports required of the class by the instructor should be just as original as the floor talks, and should contain much illustrative material and many specific references in the form of footnotes. These reports, since they are not of the creative type, need not be read before the class unless the instructor chooses to read a few of them as examples of careful workmanship.

Another procedure popular with the pupils is dramatization. During the study of the drama, this consists of the presentation of scenes from the plays read; in the other units, it is usually the presentation of an original play or a series of tableaux. In all of the work, the pupils use as little scenery and costuming as possible—three

chairs make a tomb for Juliet, a yardstick is Richard III's sword, and the glorious blue robe in which the archbishop appears may later be the sky. The emphasis is laid on the interpretation of lines and the portrayal of character by voice and action.

A careful record of all reading is kept in a file in the English room. For this purpose any kind of card file will do. There are cards of two colors—*e.g.* white and buff. On the white card is kept a record of all reading done either in class or outside on the unit at that time studied; on the buff card, a record of all other reading of every sort. The latter record is often a help to the instructor in guiding interests. The record need consist of no more than name of the pupil, date, name of author, title of book, and, if only part of a book is read, the number of pages. This record carefully kept for several years will throw much light on pupil preferences.

The question of outside reading may be handled in several ways. There can be no doubt that if reading *habits* are to be formed, reading must be done at home as well as in the classroom. This reading should not be assigned. It should come naturally from interests aroused during class periods. No definite amount should be required, but a definite amount of time devoted to reading may be expected from each pupil. Two hours per week outside class is quite enough to require from most high-school pupils. This reading engenders the enjoyment of literature and is not study from reference books.

If there is a good library connected with the school, all reference work considered necessary can be done there in one library period per week. If there is not a library convenient, the instructor should have a *few* reference books in the classroom for use during the class hour. These, however, are never given equal importance with

the literature in the room. Best results can be obtained when there is real coöperation between the library and the classroom, when there are as many books on a reserved shelf in the library as there are in the room, and pupils are encouraged to read during study periods.

"In addition to private conferences and oral reading," the reader is likely to inquire, "just what is the instructor's task?" Summed up briefly it might be: *constantly on the job of inspiring and observing the individual.* The inspiration may be in oral reading, in the relating of a personal anecdote, in an informal talk about a single author or a group of authors, or in the presentation of a series of illustrations of some famous book. The observation may be that of reading habits, reading record, participation in class discussion, and the various kinds of reports. The instructor constantly bears in mind the five cardinal points that differentiate the laboratory method from the recitation method, namely:

1. *That there must be many books in the classroom.* These books are not reference works but books of real literature. It is only through a library situation that reading *habits* can be formed.

2. *That there is no recitation.* The classroom is a workshop where many kinds of activity may be seen at the same time; where the individuals are interested in their own problems; and where the instructor is essentially a guide to these individuals.

3. *That there is no assignment from day to day.* The assignments cover long periods of time and are made by the pupils themselves with the instructor's aid.

4. *That there is no specific amount of content to be covered.* The quantity of literature read does not matter in the least. The minimal requirement for each pupil is only as much as will give him the power of appreciation

and independence of thought which the instructor has in mind as the objective of the course for him.

5. *That no marks are given and no formal tests applied as a measure of achievement.* The individual's behavior is under the constant observation of the instructor, who is not interested in classifying him but is interested in all evidence of initiative and appreciation and in his growth in capacity for enjoyment.

CHAPTER II

PROCEDURES IN TEACHING THE UNIT IN DRAMA

I. Introduction

Of the four units selected for the year's study, Drama is chosen as the first to be presented. Experience has demonstrated that its power of immediate appeal is superior to that of the Essay, the Epic, or the Lyric. The story element attracts the pupils and gives a contact with their previous reading experience. A play may be read for story alone. Moreover, most young people of to-day are attracted to the theatre, either cinema or legitimate, as a source of amusement and means of self-expression. The only difficulty to be encountered is unfamiliarity with the dramatic form. If, however, the teacher keeps in mind that the play is written to be enacted, or, at least, read aloud rather than to be read silently, the form need offer no real obstacle. In its function of life interpretation, the play offers a much easier and more obvious approach for the beginner than do the other forms. It presents, in a concrete, objective way, a visible and audible picture of human activity.

II. Objectives

The objectives set for the study of the drama unit are familiarity with a range of dramatic literature as wide and universal as is possible within the limits of time and circumstance, and an appreciation of the plays read as valid life interpretations in the form of an inspiring art.

Out of the attainment of these two ends there may be expected to grow a desire to see and read more worthy plays.

The manner of presentation is inductive and informal. Even so thorough a classicist as Samuel Johnson recognized the necessity of the informal approach for real appreciation when he wrote in the preface to his edition of Shakespeare in 1765:

"Notes are often necessary, but they are necessary evils. Let him that is yet unacquainted with the powers of Shakespeare, and who desires to feel the highest pleasure that the drama can give, read every play, from the first scene to the last, with utter negligence of all his commentators. When his fancy is once on the wing, let it not stoop at correction or explanation. When his attention is strongly engaged, let it disdain alike to turn aside to the names of Theobald and of Pope. Let him read on through brightness and obscurity, through integrity and corruption; let him preserve his comprehension of the dialogue and his interest in the fable, and when the pleasures of novelty have ceased, let him attempt exactness and read the commentators."

The following plans describe a course of procedure that has succeeded with typical high-school sections of from twenty-five to thirty pupils. The enterprising teacher, in using the anthology and the general content of a liberal unit in Drama, will find them stimulating and suggestive for adaptation to his own particular situation. The eight plays included in the unit in the anthology are chosen to be the nucleus of the content of the unit. They are supplemented by as liberal as possible a collection of plays of suitable subject matter and technical excellence, drawn from the school library, home, and public libraries. The following list of plays may be useful to a teacher in building up the supply for classroom tables.

III. Book List of Classic Drama for the Reading Tables

Aeschylus: *Agamemnon* (translation by Blackie)
Euripides: *The Trojan Women* (translation by Gilbert Murray)
Aristophanes: *The Clouds; The Birds; The Frogs* (translation by Rogers or by Gilbert Murray)
Lope de Vega: *The Star of Seville*
Calderon: (Fitzgerald translation: *Eight Dramas of Calderon*)
Corneille: *Le Cid*
Racine: *Phèdre*
Molière:
Les Précieuses Ridicules
Le Médecin Malgré Lui
Le Bourgeois Gentilhomme
Le Malade Imaginaire
Tartuffe
Les Femmes Savantes
Le Misanthrope
L'Avare
Hugo, Victor:
Hernani
Ruy Blas
Schiller: *Maria Stuart*
Goethe: *Faust* (translation by Bayard Taylor)
Ibsen:
Peer Gynt
Hedda Gabler
Pillars of Society
An Enemy of the People
The Master Builder
Udall, Nicholas: *Ralph Roister Doister*

Stevenson, William (?): *Gammer Gurton's Needle*
Marlowe, Christopher:
Tamburlaine the Great
The Tragical History of Doctor Faustus
The Jew of Malta
Shakespeare, William: (Shakespeare's complete works and many separate volumes of single plays should be available on the classroom tables.)
Jonson, Ben:
Every Man in His Humor
Volpone
The Alchemist
Milton, John: *Comus*, a Masque
Dryden, John: *All for Love*
Farquhar, George: *The Beaux' Stratagem*
Addison, Joseph: *Cato*
Goldsmith, Oliver:
The Good-Natured Man
She Stoops to Conquer
Sheridan, Richard Brinsley: *The School for Scandal*
Gordon, George Noel, Lord Byron: *Manfred*
Browning, Robert: *A Blot on the 'Scutcheon*
Shelley, Percy Bysshe: *Prometheus Unbound*
Tennyson, Alfred:
Becket
The Foresters
Robertson, William:
Caste
The Interlude of Youth (published in Gowan's International Library)

These collections of plays will be found useful:

Baker, George P. *Harvard Plays*—Second Series. Brentano's. New York, 1920

Baker, George P. *Modern American Plays.* Harcourt, Brace, and Company. New York, 1921

Baring, Maurice. *Diminutive Dramas.* Martin Secker. London, 1919

Barrie, J. M. *Echoes of the War.* Charles Scribner's Sons. New York, 1921

Barrie, J. M. *Half Hours.* Charles Scribner's Sons. New York, 1921

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Dunsany, Edward, Lord. *Plays of Gods and Men.* John W. Luce and Company. Boston, 1917

Eliot, Samuel A., Jr. *Little Theatre Classics.* Little, Brown, and Company. Boston, 1920

Everyman with other Interludes, including Eight Miracle Plays. Everyman's Library. E. P. Dutton and Company. New York

Gayley, C. M. *Representative English Comedies.* (From the Beginning to Shakespeare.) The Macmillan Company. New York, 1916

Glaspell, Susan. *Plays.* Small, Maynard, and Company. Boston, 1921

The Poems and Plays of Oliver Goldsmith. Everyman's Library. E. P. Dutton and Company. New York

Gregory, Lady. *Seven Short Plays.* G. P. Putnam's Sons. New York and London, 1909

Hickie, William James. *The Comedies of Aristophanes*, 2 vol. George Bell and Sons. London, 1905

Jebb, Sir R. C. *Tragedies of Sophocles*. Cambridge, 1904

The Complete Plays of Ben Jonson. Everyman's Library. E. P. Dutton and Sons. New York

Jonson, Ben. *Masques and Entertainments*. George Routledge and Sons. London, 1890

Knickerbocker, Edwin Van B. *Plays for Classroom Interpretation*. Henry Holt and Company. New York, 1921

Leonard, Gale, and Dickinson. *Wisconsin Plays*. B. W. Huebsch. New York, 1914

Leonard, Sterling. *The Atlantic Book of Modern Plays*. Atlantic Monthly Press. Boston, 1921

Lewis, B. Rowland. *Contemporary One-Act Plays*. Charles Scribner's Sons. New York, 1922

Macmillan, Mary. *Short Plays*. Stewart and Kidd Company. Cincinnati, 1913

Macmillan, Mary. *More Short Plays*. Stewart and Kidd Company. Cincinnati, 1920

Matthews, Brander. *The Chief European Dramatists*. Houghton Mifflin Company. Boston, 1916

Middleton, George. *Possession and Other One-Act Plays*. Henry Holt and Company. New York, 1915

Moses, Montrose J. *Representative Plays by American Dramatists*. E. P. Dutton and Company. New York, 1921

Murray, Gilbert. *Euripides*. Longmans, Green, and Company. New York, 1912

Neilson, William Allan. *The Chief Elizabethan Dramatists*. Houghton Mifflin Company. Boston, 1911

Pollard, Alfred W. *English Miracle Plays*. Oxford. 1914

Shaw, George Bernard. *Androcles and the Lion; Overruled; Pygmalion*. Brentano's. New York, 1918

Shaw, George Bernard. *Plays Pleasant and Unpleasant.* 2 vol. Brentano's. New York, 1919

Shay, Frank. *Contemporary One-Act Plays of 1921* (American). Stewart Kidd Company. Cincinnati, 1922

Swinburne, Algernon Charles. *Tragedies.* David McKay. Philadelphia

Syrett, Netta. *The Old Miracle Plays of England.* A. R. Morabray and Company, Ltd. London, 1911

Walker, Stuart. *Portmanteau Plays.* Stewart Kidd Company. Cincinnati, 1917

West, Julius. *Plays by Anton Tchekoff*—Second Series. Charles Scribner's Sons. New York

Whitelaw, Robert. *Sophocles Translated into English Verse.* Longmans, Green, and Company. New York, 1904

Wilde, Percival. *Confessional and Other One-Act Plays.* Henry Holt and Company. New York, 1916

Yeats, W. B. *The Hour Glass and Other Plays.* The Macmillan Company. New York, 1911

Schools wherein no definite course in contemporary literature is offered may find it desirable to supplement the classic plays with those of more recent composition. Such plays, because of familiarity of subject, often make a successful avenue of approach for the reluctant or skeptical student. The following list may be found suggestive:

Wilde, Oscar:

Lady Windermere's Fan
A Woman of No Importance
The Importance of Being Earnest

Pinero, Arthur Wing:

The Second Mrs. Tanqueray
The Princess and the Butterfly

Pinero, Arthur Wing (*continued*):
The Gay Lord Quex
The Thunderbolt
Jones, Henry Arthur:
Michael and His Lost Angel
Mary Goes First
Shaw, George Bernard:
Arms and the Man
The Devil's Disciple
You Never Can Tell
Androcles and the Lion
Candida
Pygmalion
Fannie's First Play
Barrie, James Matthew:
The Admirable Crichton
Alice Sit by the Fire
What Every Woman Knows
Dear Brutus
Quality Street
Galsworthy, John:
The Silver Box
Strife
Justice
Loyalties
Barker, Granville:
The Voysey Inheritance
The Madras House
Synge, John Millington:
The Playboy of the Western World
Dierdre of the Sorrows
Drinkwater, John:
Abraham Lincoln
Mary Stuart

Kennedy, Charles Rann:
The Servant in the House
The Winter's Feast
The Army with Banners
The Idol-Breaker
O'Neil, Eugene:
Emperor Jones
The Hairy Ape
Anna Christie
Beyond the Horizon
Moody, William Vaughn:
The Great Divide
Thomas, Augustus:
As a Man Thinks
The Witching Hour
Belasco, David: *The Return of Peter Grimm*
Mackaye, Percy:
The Scarecrow
A Thousand Years Ago
Peabody, Josephine Preston:
The Piper
The Wolf of Gubbio
Sheldon, Edward Brewster:
The Nigger
The Boss
Romance
Hardy, Thomas: *The Dynasts*
Jerome, Jerome K.: *The Passing of the Third Floor Back*
Noyes, Alfred: *Sherwood*
Zangwill, Israel: *The Melting Pot*
Maeterlinck, Maurice:
The Bluebird
Mary Magdalene
Brieux, Eugene: *The Red Robe*

France, Anatole: *The Man Who Married a Dumb Wife*
Andreyev, Leonid: *He Who Gets Slapped*
Hauptmann, Gerhardt:
The Weavers
The Sunken Bell

IV. Procedure

The unit in Drama as set forth in the plans that follow consumes approximately eleven weeks of school for a class of thirty, meeting five times a week. During the first three weeks a type specimen of dramatic literature is presented orally with interpretive comment by the instructor. For many reasons, *Macbeth* is used for this purpose. It is alive with stirring action and appeals as a study of human characters undergoing change; it carries a theme and action not too remote from human experience to-day to be intelligible to youth; and it is replete with the comment on life and the ethical verities so often cherished by adolescents. Though available in most school libraries, it is included in the collection in order that it may be readily employed as a specimen and that every pupil may have in his hand a copy of the play during this introduction to the type.

Although no classic is more generally familiar to teachers of English than *Macbeth*, a plan of study is here offered as a suggestion to those who may wish to follow a technique on which the general method worked out in connection with the anthology is based. The instructor reads to the class the first scene of the play and through description and pupil comment constructs the weird setting. Suggestions of evil in the character of the witches are noted; the familiar spirits of the weird sisters are explained; and attention is called to the suggestion of a hurly-burly, that is, a battle, in progress, and to the

intended meeting with Macbeth. Before reading Scene Two with the class, it is wise to identify in the *dramatis personæ* the characters who are to appear in the scene. Scene Two is read aloud as a unit, after which it is rapidly reviewed to point out figurative language used in describing the incidents of the battle, emphasizing the incidents and the picturesqueness of the narrative rather than making any technical study of the figures as rhetorical devices. Notice is taken of Duncan's trustful benevolence. Some discussion is usually necessary to make sure that the pupils understand clearly the alignment of allies and of rebels.

In order to give some concrete idea of the rapidity of movement in teaching the play in this manner, we would say that scenes One and Two are usually found sufficient for the first day. It is important to note that the play is started without any preliminary preparation or study on the part of the pupils. During the reading of the type specimen, it is wise to require the pupils to leave their books in the classroom at the end of each period to prevent their mislaying them and also to forestall the staleness which results from their reading ahead.

On the second day announcement is made of reading to be done outside the class hours on the Elizabethan period and on the historical or legendary backgrounds of any of the plays. Two hours per week of such background reading are found to be a sufficient requirement for the collection of materials which are to be subjects of the first formal reports of the pupils. The books for the purpose are kept on a reserve shelf in the most convenient place—school library or study hall or public library. (For a list of background readings which has been found useful see Appendix B.)

The pupils are told to read at random in these books,

guided by what catches and holds their interest. At the end of the second week, that is, after four periods of such reading, each will be expected to find an interest which he will investigate somewhat exhaustively and present in a report after the reading of the type play is completed.

Scene Three is read aloud with a pause after line 37 to consider and discuss the character and evil intent of the witches. Attention is called to the production of an atmosphere of weird or evil color as a preparation for what follows. The instructor then completes reading the scene aloud and in the discussion which follows draws attention to the salutations of the witches to Macbeth and Banquo and their reception of the strange greetings. Notice is taken of Macbeth's response and of his unwillingness to voice what he provokes Banquo to say for him. The pupils are directed to find Banquo's warning and led into a discussion of the thoughts passing through Macbeth's mind as they are revealed in his speech.

Scene Four is read after first identifying in the *dramatis personæ* the characters who appear. Note is taken of Macbeth's courtliness, Duncan's continued trustfulness, and the extent of the thane's determination as expressed in his asides.

The instructor reads Scene Five aloud without pausing for discussion until the end. Then, in review, he calls attention in considerable detail to the elements of Lady Macbeth's character and the progress of her purpose as the scene unfolds. Review is taken of the progress of evil purpose in Macbeth. Attention is called to the quick change in tone of Lady Macbeth, its dramatic values in acting, and the implication of the close concord between Macbeth and his wife. The instructor explains any phrase or figurative language which seems to puzzle the pupils.

After reading aloud Scene Six to the class, a short discussion serves to bring out the atmosphere of peace and procreation in the first speeches of the guests and its contrast with the fatal design of their hostess. The pupils are asked to comment on the failure of Macbeth to greet his guests.

Scene Seven is read aloud without pause or interruption in order to save the dramatic effect of the entrance of Lady Macbeth on her husband's musings and to carry the climactic value of her argument with him. In a review of the scene philosophical truths are discovered in the soliloquy and note is taken of a prophecy of what may be Macbeth's career. Throughout the scene the growth of purpose in the plotters may be traced through informal discussion with the pupils, who are interested in finding indications of ambition prior to the immediate events and in describing the effect of his wife's caustic tongue upon the distraught thane. The appropriate verity of the concluding line of the scene and act draws comment.

When the first act has been completed as described above, the class takes a day for review of the action and character as presented thus far. The pupils are led to note the difference between scenes and incidents which serve as exposition and those which contribute to the action of the play and are asked to discover the point at which the rising action starts.

For a review of character in the play, each pupil now receives a pack of ruled 4″ by 6″ library cards or slips of paper of convenient uniform size. Directions are given for tracing through the first act the growth of character of either Macbeth or his wife, recording on the cards by line and scene the incidents and indications of change or growth. A separate card is employed for each trait of character. The following are examples:

LADY MACBETH (Jane Smith)

Ambition

Act I Scene V lines 13, 26–27, 55.
Act I Scene VII lines 60, 73–74.

MACBETH (John Doe)

Bravery

Act I Scene II line 16: "For brave Macbeth—
well he deserves that name—"
Act I Scene II lines 33–42.
Act I Scene II line 54: "Bellona's bridegroom."
Act I Scene III line 70.

The pupils are required to complete their card analyses in the classroom, if possible in one period, at the end of which the cards are collected. If the teacher desires, two other subjects for analysis may be added to those of the character studies: the lines creating mood and atmosphere, and those expressing truths the pupils recognize as of general application. The first, however, has been found to provide a somewhat insufficient task and the latter carries with it the danger of parrot-like moralizing on the part of pupils whose experience or observation does not yet enable them to recognize the general verity and application of an aphorism.

It has been possible to complete the work outlined on the first act during the first week and to complete the second and third acts in a like manner during the second week. However, any instructor using the general plan described here will be able to apportion the time with due regard to his own rate of reading and the speed with which his pupils respond to the discussions.

When the first act is finished, one usually finds sufficient interest in the play aroused among the pupils to make

them eager to continue further reading. This interest, together with the greater familiarity with the language and the dramatic form, makes possible more rapid progress in the rest of the play. In case there is evidence, from questions asked or from flagging attention, that the story has not caught an individual here or there, a quiet conference with the pupil during the period devoted to writing the cards on character will usually clear up the cause if it be lack of comprehension, and if the cause of the difficulty is to be found in some other defect, the skillful teacher will remove it in whatever way seems appropriate. It is important to have the sympathy and *rapport* of the entire class as the reading progresses.

After the oral reading of the first scene of the second act, the instructor calls attention to the particularly beautiful figure used to indicate the condition of the weather and describes the stage actions incident to the opening lines. Notice is taken of Banquo's integrity and the play on the word *honor*. The class usually develops and enjoys a vigorous discussion of the reality of the vision of the dagger and the most appropriate way in which to represent the scene on the stage. The vision is discussed as evidence of Macbeth's state of mind. The suggestion of atmosphere through lines 49–56 and the general truth of line 66 are noted.

After reading Scene Two the class is invited to ask questions about any phrases or any situations which are not clear. Fruitful subjects for informal discussion are Macbeth's distraction and his wife's self-possession. One notes, of course, the tribute to sleep. The dramatic effect of the knocking on the gate is analyzed and a reference to De Quincey's essay is given for those who are interested.

The grim humor of the drunken porter usually needs

some explanation before high-school pupils see all the points. A discussion of the poise of Macbeth relative to that of his wife is helpful and easily aroused, and there is usually a wholesome variance of opinion as to the reality of Lady Macbeth's fainting fit. The instructor calls attention to Banquo's rather pompous declaration of his integrity and makes sure, for purposes of coherent narrative, that every pupil understands clearly the kinship of Macbeth and the deceased king, the ideas of the two princes as to the identity of their father's slayer, and their intended actions.

In reading the fourth scene the instructor comments very briefly on the superstitions of the time and calls attention to hints as to Macduff's character and his feeling about the murder. The class points out the elements of plot progress narrated.

The third act is begun without any summary of character development for the second. The instructor first reads the scene to line 71 and leads the class to discuss Banquo's suspicion and Macbeth's fear of the general's loyalty. He makes sure that the pupils understand the figurative language of lines 65–71.

After the rest of the scene has been read, the class is led into a discussion of the psychology of Macbeth's persuasion of the murderers. The method is considered in its modern applicability and pupils sometimes refer also to Antony's handling of the Roman mob in *Julius Cæsar*.

The instructor reads Scene Two orally and points out to the pupils, if they do not find it for themselves, the echo in Lady Macbeth's speech in lines 44–47 of the sentiment expressed by her husband in the preceding scene, lines 46–67. The pupils are asked to point out picturesque language and once more to discuss the relative strength

of the two leading characters. It is interesting to compare the atmosphere-producing quality of lines 39–55 with that of similar dramatic purpose noted previously in the soliloquy in Act Two.

Scene Three is read rapidly with a brief discussion of the possible identity of the third murderer. It is important to make sure that all the pupils note Macbeth's first failure in the escape of Fleance, the implications of the event for Macbeth's success, and its effect on his contentment with his position.

Scene Four is read with as little interruption as possible for explanation or comment until the end. In the oral reading an attempt is made to put across the dramatic values of the scene without becoming stilted or elocutionary. The class responds to discussion of the dramatic effect of the appearance of the ghost immediately following Macbeth's toast. The pupils set forth their opinions as to the most effective manner of staging the situation and their attention is called to the preparation for this hallucination in the vision of the dagger. The relative strength and poise of the monarchs during the apparition of the ghost and at the close of the scene are considered as points in the construction of their characters. The atmospheric device of lines 122–126 is noted and the class finds the suggestion of plot movement in the reference to Macduff.

Scene Five is read rapidly with brief notice of its being considered by scholars as an interpolation.

Scene Six has been found to require careful reading to insure appreciation of the irony of the speeches. The pupils are led to discuss the dramatic value of the ironic tone and to note the plot progress outlined in the scene.

After the third act has been completed, the character analyses begun at the conclusion of Act I are returned to

the pupils and they are directed to bring up to date their outlines of character by evidence of scene and line. It is likely that some pupils will have done a careless or inadequate job on the first act. The period now devoted to this exercise offers the instructor an opportunity to confer with these individuals and help them to correct their errors and to improve upon their work. If one period does not suffice for completing the analysis for the first three acts, more time may be given. The instructor, however, collects the cards at the end of the period in order to insure that all the work is done in the classroom. Only especially slow individuals are permitted to work on these outside of class time, and then, if possible, under the supervision of the instructor.

The period of conference and work enables the teacher to pass through the class, discovering in short informal chats with individuals any interests which are budding or any difficulties which are impeding progress. He is also able to check up informally on the extent and character of the reading on background facts at this time. Each pupil is required to decide upon the topic in background reading on which he will report orally to the class after the play has been finished. Those who have not found topics that interest them are helped and guided in their quest by the teacher. Topics which have been used profitably are *Shakespeare's Contemporaries*, *Sir Francis Drake*, *Shakespeare's London*, *Shakespeare's England*, *Queen Elizabeth*, *The Armada*, *Stratford-on-Avon*, *London Theatres in Shakespeare's Day*, *A Stratford Boyhood*, *Great Actors in Shakespearean Rôles*, *Current Revivals of Shakespeare*, *A Day in the Mermaid Tavern*, *The World in Shakespeare's Day*, *The Development of Drama in England*, and *The Construction of a Miniature Stage*.

An alert teacher with a live group of pupils will find

many more worthy subjects of similar nature, and even those which are named here can be and have been treated in a variety of ways, from formal expository talks to original stories or plays. There may be duplication of content in a large section, but the varied treatment prevents the reports from becoming monotonous.

It is usually possible to begin the fourth act of the play early in the third week of the unit and to complete both the fourth and the fifth acts in about four days of reading. The first scene of Act Four is read to the end of the incantation, when a pause is made to consider the details of magic and the atmospheric power of the lines. A good dramatic reading of these lines and of the rest of the scene enhances its effectiveness and prevents interest from flagging. In a review discussion after completing the scene, the instructor points out Macbeth's desperation. Care is taken to make sure everyone gets a clear picture of each apparition and understands completely the prophecy of each. The effect of each oracle upon Macbeth is interesting material for class discussion in its bearing upon the king's character. The class is asked to note the progress of events as narrated by Lennox and to comment upon Macbeth's fixity of purpose upon hearing the news. A note of interest may be added if the instructor reads to the class at this point the story of Saul and the witch of Endor from *I Samuel*, Chapter 28.

Scene Two is read rapidly without much comment. The pupils usually note the precocious speech of the child, but the important contribution of the scene is to the action and the picture of the depths of Macbeth's degradation in turning to the slaughter of innocents where there can be no material gain for him in the action. There sometimes arises discussion of the difficulty of giving the scene effective portrayal before a modern audience, and

reasons are found why such a problem did not arise with the Elizabethan audience.

Scene Three is read without interruption, sometimes omitting the lines complimentary to royalty as a breach of coherence and continuity of interest. In review, considerable discussion is usually necessary in order to make clear to all the pupils the meaning of Malcolm's self-accusation and later contradiction. The reference to the evil and the king's touch is cleared up. The latter portion of the scene can be made very effective and touching in the reading, if a proper *rapport* has already been established between class and instructor, and needs little or no interpretive comment. In concluding the discussion, it is wise to point out the plan of the characters for rescuing Scotland and the happily prophetic line which closes the scene.

Act Five reads rapidly. After reading the first scene, the class discusses the sources of Lady Macbeth's sleep-walking remarks and the condition of her mind and conscience as suggested by her malady.

Scene Two is read rapidly with comment on the rendezvous near Birnam Wood, which, together with the reference to Dunsinane, recalls the third oracle and arouses expectation in the reader or audience. The description of Macbeth's desperate situation is noted and the figurative language of the closing speeches explained if necessary.

Scene Three makes dramatic reading and is fruitful of discussion of Macbeth's character. The figurative language and the stage action to accompany Macbeth's lines sometimes require explanation.

Scenes Four, Five, and Six are read without pausing. The fulfillment of the third prophecy starts the discussion. The duplicity of the oracle is discovered and commented upon in the light of the preceding speeches earlier in the play which have warned of the double-dealing of the

"instruments of darkness." Macbeth's character is analyzed from his speech and action in the critical situation and notice is taken of the reported death of the queen and of her husband's reception of the news.

Scenes Seven and Eight make a convenient unit of reading. Points for discussion are found in the denouement, the fulfillment of the prophecies, and the justice of placing retribution in the hands of Macduff.

Having completed the play and discussed any points about which there seems to be haziness in the minds of any pupils, the instructor reviews the entire work briefly, emphasizing the points of dramatic structure, which were merely hinted at in the reading. Next, the analysis cards are returned to the class with direction that they be completed and offered for approval prior to composing the paper for which they are the basis. After securing the instructor's approval of his cards, each pupil begins to write his character analysis from the notes collected on the cards. Instructions for this undertaking emphasize (1) the necessity for organizing in some logical fashion, possibly by character trait or by order of evidence in the narrative, the opinions the pupil has gathered, (2) the requirement that every statement made be backed by quotation or reference, (3) the desirability of having all the composition work done in the classroom under the supervision of the instructor.

As the preparation of this paper on character, or, possibly, on the dramaturgy or philosophy of the play, offers the first natural composition situation the pupils have met in the course, several days of classroom time are allotted to the project. The pupils are under the constant supervision of the instructor, who is able to note and correct in the writing objectionable composition habits and to give any necessary instruction in the preparation

of manuscript. Each pupil needs to construct an outline, make a rough draft of his paper, write a finished product with complete observance of composition conventions, and finally, to proof-read his completed manuscript before submitting it. Because of varying speeds of composition, some pupils may be permitted to do the final writing and proof-reading at home or in study, but the body of the work is strictly a classroom task.

When these papers have been read by the instructor, they are returned to their owners with comment, given, preferably, through private conference with each pupil during a subsequent silent-reading period. There is no *grading* of papers, no classifying, and no comparison between the product of different pupils. Each paper is considered in the light of its writer's capacities and interests and discussed as to organization and style with its author. A very few papers of outstanding soundness and stylistic quality may be read to the class by the instructor as illustration of the method of approach and treatment.

When the preparation of the paper has been completed, pupils divide their time in the classroom between periods devoted to silent reading and those given to making and listening to oral reports on background materials for which preparation has been made in the study-hall assignment. From two to four reports may be given in a fifty-minute period. Time that is left over insufficient in quantity for a complete report may be utilized in discussion of reports and backgrounds or in silent reading. The oral reports offer a natural oral composition situation and due attention is given to constructive criticism of the organization and delivery of these reports.

The silent reading is in the plays to be found in the *Readings in Literature* or in other plays collected on the reading tables. Pupils are expected to read as

widely as time and their individual reading rates permit. In order to insure some variety of content, a minimal requirement is made of one additional play of Shakespeare and one non-Shakespearean drama. No restriction is now put upon taking books home or to the study hall to read, but neither is any requirement made other than the minimal essential just stated. After sufficient time for silent reading has been given to insure some familiarity with the field, the pupils are directed to choose from the plays scenes which they will enact on the classroom stage, or if such is not provided, on any improvised stage or even on the classroom floor. Elaborate settings and stage furniture are absolutely unnecessary; too elaborate preparation in setting or costume, requiring more time than the instructor deems it worth, is discouraged. The pupils exercise their own initiative and diplomacy in choosing scenes and organizing casts, and move freely about the room and engage quietly in conversation in making these plans. They are not expected to commit lines to memory nor to have more than a couple of rehearsals in class time. These plays will be ready for class attention by the time the oral reports on backgrounds have been completed. Alternate days are given to the presentation of reports and to rehearsals. (For a description of scenes which have been used successfully in this way, see Appendix A.)

A second activity growing out of the extensive silent reading in the plays is the second oral report required from each pupil. This will be in the nature of the discussion of some interesting element in one or more standard plays. Examples are *Supernatural Elements in Drama*, *The Use of Myth and Legend in Plays*, *Shakespeare's Heroines*, *Motive Forces in Shakespeare's Tragedies*, *Sources of Fun in Shakespeare's Comedies*, *Character Study of*

Hedda Gabler, Shylock and Nathan the Wise, Morality Plays, The Character of Richelieu, Molière's Comedy Compared to Shakespeare's, The Recurrence of the Story of the Dumb Wife, The Faust Myth, Shakespeare's Fairies, Shakespeare's Fools, The Songs in Shakespeare's Plays, An Original Play, a critical study of a chosen play, or of an author's dramatic work. These reports are not called for until well along in the unit, after the presentations have been completed, and for the sake of insuring and checking the variety of required reading, pupils who act in a Shakespearean representation are expected to make their oral report on a non-Shakespearean drama and *vice versa.*

As soon as the first oral reports are under way, the second assignment for work outside of the classroom is made. In order to give some variety to the type of reading done by pupils and to follow up with practice the technique which they learned in making their written studies in *Macbeth*, each is required to read one standard novel during the time of the unit and to prepare a character study of an important person therein. Once more cards of analysis are kept during the reading, and the statements about character must be backed up by quotations or reference to situation or page in the novel. These papers may be submitted whenever completed, but they are due during the last week of the unit. At least six weeks are thus allowed for this nonclassroom exercise, sufficient time to permit the task to be completed without being irksome. A list of novels from which choice has been allowed follows:

Dickens, Charles:
David Copperfield
Oliver Twist

Dickens, Charles (*continued*):
The Old Curiosity Shop
Nicholas Nickleby
A Tale of Two Cities
Thackeray, William Makepeace:
Vanity Fair
Henry Esmond
Eliot, George:
Romola
The Mill on the Floss
Silas Marner
Adam Bede
Austen, Jane:
Pride and Prejudice
Emma
Bronte, Charlotte: *Jane Eyre*
Reade, Charles: *The Cloister and the Hearth*
Hardy, Thomas:
Far from the Madding Crowd
Under the Greenwood Tree
The Return of the Native
Meredith, George:
The Ordeal of Richard Feverel
The Egoist
Hawthorne, Nathaniel:
The House of the Seven Gables
The Scarlet Letter
Hugo, Victor:
Les Miserables
Notre Dame

At some time during the middle of the unit, perhaps just after the completion of the first oral reports, or after the play presentations, when the pupils may be getting a

little tired of listening to one another, the instructor reads rapidly with interpretive comment a second play, chosen because of its special message, artistic interest, or its difficulty for reading by the pupils themselves. *The Book of Job* has been used in this way with some success. Other possibilities are *The Trojan Women* and *Everyman.* If the instructor prefers, he presents the story of ancient Greek drama; that of medieval England; some outstanding period, *e.g.* the eighteenth century; or some modern dramatists who need introduction.

Another useful element for the unit, if time permits, is a requirement that each pupil learn twenty lines or more from some Shakespearean play. The pupil has complete freedom of choice in this selection, it being required only that he state his reason for the choice when he recites the selection to the class and demonstrate that the reason is for him a valid one of content, poetic beauty, or dramatic value.

The time allotted for each of the above blocks within the unit must be planned for by an instructor in consideration of the time he wishes to give to the entire unit of Drama. This will vary with differing sizes of sections for instruction and with varying time units of daily instruction.

Remembering that his objectives in teaching the Drama Unit have been the cultivation of appreciation, the stimulation of extensive reading for enjoyment and appreciation, and the establishment of some critical taste, the instructor gives no examination or tests at the close of the unit. As retention of fact has not been a goal, it is beside the point to test for it. He has in the reports, themes, and records of readings, if such are kept, evidence of the industry of his students. He has, or should have observed evidences of individual appreciation and growth

in taste. These are to be looked for in the oral reports and in informal personal conversations carried on quietly during reading periods. They show in pupil enthusiasms and pupil initiative. In terms of his success in stimulating these, he may judge of his success in presenting the unit.

CHAPTER III

PROCEDURES IN TEACHING THE UNIT IN EPIC

I. Introduction

The study of the Epic easily follows that of the Drama in that a great epic emphasizes setting, characterization, and dramatic appeal in each of its episodes. In presenting this material to third-year rather than first-year classes, as is usual in many schools, the authors of this *Manual* have found a much richer return, part of which is due to the maturity of the pupils. In the study no attempt is made to dissect a hidden allegory, to quarrel over authorship, to determine the accuracy of translation, or to discover the sources of the epics. The pupils are, on the other hand, led to appreciate the charm of the story-teller's art, the characteristics of primitive people as portrayed in their poetry, and the cardinal virtues of manhood and womanhood recognized among all peoples.

There are several reasons for the choice of the epics in *Readings in Literature*. Although *The Idylls of the King* is not a pure epic in form, it has most of the epic qualities and is perhaps outstanding in its immediacy of appeal to high-school pupils. *The Ramayana* and *Sigurd the Volsung* are included because they are among the favorite epics, and they are harder to secure in separate editions than are *The Iliad*, *The Odyssey*, and others more commonly used by schools. The selections are only a nucleus around which may be gathered many epics.

II. Objectives

The purpose of this unit is to hold the interest of the pupils already caught in the study of Drama, to catch the interest of some who did not respond to Drama, and to introduce to all a new type of literature from which they can derive much enjoyment.

III. Books for the Reading Tables

Homer: *The Iliad* (W. C. Bryant's translation)
Homer: *The Odyssey* (W. C. Bryant's translation)
Virgil: *The Æneid*
Firdausi: *The Shah Namah*
Mahabharata (Condensed into English verse by Ramech C. Dutt—Everyman's Library)
Dante: *The Divine Comedy* (Henry W. Longfellow's translation)
The Cid (Rose and Bacon translation)
The Nibelungenlied (Shumway's prose translation)
Theroulde: *The Song of Roland*
Lönnrot: *Kalevala*
Beowulf (Gummere's translation)
John Milton: *Paradise Lost*
William Morris: *Sigurd the Volsung*
William Morris: *Jason*
Henry W. Longfellow: *Hiawatha*
Alfred Tennyson: *The Idylls of the King* (complete)
Bible (Stories of Joseph, Samson, David)
Cycle of *Robin Hood Ballads*
John G. Neihardt: *The Song of Hugh Glass*
The Song of Three Friends
Alfred Noyes: *Drake*
Aucassin and Nicolette (Andrew Lang translation)
Tasso: *Gerusalemme Liberata*

IV. Procedure

The work is planned for a term of five or six weeks.

On the opening day of the unit, the instructor reads "The Coming of Arthur" from Tennyson's *The Idylls of the King*. The class follow the reading in their books. The instructor stops for an occasional explanation but makes no comment other than the most necessary. This usually takes an entire period.

During another period, this reading is made the basis of a discussion of the characteristics of epic poems. The pupils are asked for outstanding features noted in "The Coming of Arthur." From the answers, the instructor builds a list of such points as the praise of the hero, the legendary basis, the strong supernatural element, the immediate plunge into the story, the completeness of the episode, the abundance of the pictures, and the dignity of tone. The class seldom has difficulty in discovering all of the points from the one reading. In case the response is slow, the instructor aids by well-directed questions or by rereading certain portions of the poem. The instructor follows this teaching by a short introductory talk on the epics on the reading tables. He introduces each by title, name of author, and nationality. He urges the pupils to use as many class periods as necessary to explore this material, reading portions from several in order that each may make a wide choice for his intensive reading.

After the exploration has continued long enough for the slowest pupil to sample several epics, an informal discussion is held. The pupils are encouraged to speak frankly concerning their discoveries. There is usually some argument over the merits of *Paradise Lost* and *Beowulf*. There is much difference of opinion concerning all the epics. There are usually three or four pupils who have found

none that interested them. The instructor has individual conferences with these and is frequently able to interest them through one of the more modern epics. He thus forms an idea of the varied interests in the class and can plan his suggestions for intensive study.

As soon as these suggestions are ready, he presents several to the class. He has perhaps thought of thirty or more which he holds in reserve, telling the class about no more than five or six, hoping that the pupils will think of their own. The following is such a list:

The Story of the *Nibelungenlied* Enriched by Phonograph Records of Wagner's Music.
Manners and Customs of the Greeks Illustrated by Quotations from *The Iliad* and *The Odyssey*.
Chivalry as Seen in *The Idylls of the King*.
Qualities of Character Primitive People Admired.
Reflectoscope Illustrations for *The Idylls of the King*.
The Charlemagne of Legend
Is *Faust* an Epic?
Various Types of Gods among Primitive Peoples.
Comparison in Material and Style of Handling of Malory's *Le Morte D'Arthur* and Tennyson's *The Idylls of the King*.
A Blackboard Map of the Wanderings of Ulysses.
Tennyson's Heroines.
Homer's Heroes.
Merlin.
The Supernatural Element in *Ramayana*.
An Interpretation of Guinevere's Character.
The Writing of Original Epics, the Illustration of an Epic by Painting or Sketching, the Dramatization of Several Episodes from an Epic, a Series of Tableaux Representing Characters from Well-known Epics, etc.

The instructor announces a floor talk to be given at the close of the unit on some study similar to those suggested. He makes plain the need for a good choice of subject, for careful reading, and for clear organization.

The pupils then begin reading for their reports. They feel free, however, to read any other epics in which they are interested. At this time they are given as a library assignment the reading of all background material in history and mythology which will add interest to the epic each is studying. (A list of books for such reading will be found in Appendix B.) They make a report of this reading on 4″ by 6″ cards given them for the purpose. These cards are turned in to the instructor at the end of the unit.

During the days between the assignment of the floor talk and its completion the class periods are devoted largely to silent reading and to work on the reports. This gives the instructor excellent opportunity for individual stimulation of interest. The monotony of this procedure is broken very often by the instructor's reading aloud a part of some epic.

Book XXII of *The Iliad* never fails to hold interest. No comment need accompany the reading, but a preliminary explanation of the situation and characters usually adds to its effectiveness.

An explanation of *The Ramayana* often helps the pupil to understand it. The time is the twelfth and tenth centuries before Christ. The setting is Northern India. The story is based on the traditions of two powerful races—Rama is son of the king of the Kasalas and Sita, daughter of the king of the Videhas. Although many centuries have passed since the time of the story, the pilgrims of India traverse Rama's journey in annual pilgrimages. The poem in the original Sanscrit is

composed of 500 cantos and 24,000 couplets. The epic excels in character delineation—in its vivid pictures of human hearts.

Since points of similarity between epics when pointed out often serve to stimulate interest, the pupils are asked to find another epic in which there is a magic sword like Regin's *Wrath* and a hero's horse like *Greyfell.* In a few words the instructor tells them about this sword and horse, reading occasional lines from *Sigurd the Volsung.*

The best way to introduce Dante's *Divine Comedy* is by showing the pupils a copy of the *Inferno* illustrated by Gustave Doré.

If copies of Neihardt's *The Song of Hugh Glass* are not on the reading tables, the instructor reads a section to the class. It is a poem of high epic quality about the early nineteenth-century fur traders in the upper Missouri river valley. It never fails to interest high-school pupils.

Some cycle of Robin Hood ballads may be used to interest the pupils in good epic material not yet written in epic form.

For this same purpose the epic material in the *Bible* may best be presented from these references, any of which makes good reading: Joseph—*Genesis* xxxvii, xxxix: 1–7 and 20–22; xl; xli; xlii; xliii; xliv; xlv; xlvi; xlvii: 1–28; Samson—*Judges* xiii; xiv; xv; xvi: 4–31; David—*I Samuel* xvi; xviii: 1–17; xix; xx; xxiv; xxviii; xxxi; *II Samuel* 1.

After a pupil has given his floor talk, he continues to read epics. Often the report of some classmate will arouse his interest in an epic which he has previously discarded. This advertising of books is one of the strongest points in favor of oral reports. (For results of the reports see Appendix A.) The pupils accomplish far more reading than one would think possible in six weeks. Most of it is done in class and in the library, but some of it is done

at home, since often pupils become so interested that they take the epics from the table for overnight use. (For an account of a record of such reading see Appendix A.) This reading of epics continues until the last report is given. The study of the unit closes with the reports; no review is necessary.

CHAPTER IV

PROCEDURES IN TEACHING THE UNIT IN ESSAY

I. Introduction

The third unit of the course in Classics is in literature of the essay type. No attempt is made at transition from epic poetry to essay, as there are few, if any, points of contact or coherence. It is found, however, that the change from poetry to prose comes as something of a relief, especially to students for whom the appeal of poetry is not immediate. The procedures of this unit are designed to cover about five or six weeks. It is worth noting that the division of units coincides fairly with the semester division of the year observed in most American schools. There is no reason why pupils should not enter the second semester, beginning with the essay without having had the two earlier units. In the case of entire groups beginning at the middle of the year, however, it might be advisable to open, for reasons of immediacy of appeal, with the drama unit, or at least to make more studied preparation of the introduction to the essay unit than is necessary for those who are already familiar with the procedures.

II. Objectives

The objectives for the Essay are the discovery of pleasure-giving and enriching reading of this type of nonfiction prose, extensive reading within the type, and thoughtful consideration of such elements of life interpretation as are touched upon by the essayists whose works are read.

III. Book List for the Reading Tables

de Montaigne, Michel: *Essays* (translated by John Florio)
Bacon, Francis: *Essays*
Walton, Izaak: *The Complete Angler*
Addison, Joseph and Steele, Richard: *The Sir Roger de Coverley Papers*
Burke, Edmund: *Speeches*
Johnson, Samuel: *Lives of the Poets*
Lamb, Charles: *Essays of Elia*
Hazlitt, William: *Essays*
De Quincey, Thomas:
Confessions of an English Opium-Eater
The English Stage Coach
Hunt, Leigh: *Essays*
Wordsworth, William: *Preface* to the *Lyrical Ballads*
Macaulay, Thomas Babington:
Johnson
Milton
Addison
Lord Clive
Carlyle, Thomas:
Heroes and Hero Worship
Sartor Resartus
Essay on Burns
Henry, Patrick: *Liberty or Death*
Washington, George: *Farewell Address*
Irving, Washington: *The Sketch Book*
Emerson, Ralph Waldo:
Art
Self-Reliance
Friendship
Compensation

Emerson, Ralph Waldo (*continued*):
Circles
The American Scholar
Arnold, Matthew: *Essays in Criticism*
Ruskin, John:
Modern Painters
The Seven Lamps of Architecture
The Stones of Venice
Sesame and Lilies
Thackeray, William Makepeace:
The Book of Snobs
The English Humorists
Lowell, James Russell:
Among My Books
My Garden Acquaintance
Holmes, Oliver Wendell: *The Autocrat of the Breakfast Table*
Thoreau, Henry David: *Walden*
Lincoln, Abraham: *The Gettysburg Address*
Schopenhauer, Arthur: *Essays*
Pater, Walter:
Renaissance
Appreciations
Stevenson, Robert Louis:
Virginibus Puerisque
Letters
An Inland Voyage
Memories and Portraits
Travels with a Donkey
Familiar Studies of Men and Books
Across the Plains
Marvel, Ik (Donald Mitchell):
Dream Life
Reveries of a Bachelor

Howells, William Dean:
Literary Friends and Acquaintances
My Literary Passions
Heroines of Fiction
Winter, William: *Old Friends*
Burroughs, John:
Locusts and Wild Honey
Ways of Nature

Instructors who wish to include contemporary essays on the reading tables will find the following a suggestive list:

Beebe, William: *Jungle Peace*
Belloc, Hilaire: *A Picked Company*
Bennett, Arnold:
How to Live on Twenty-four Hours a Day
Literary Taste, How to Form It
Your United States
Birrel, Augustine: *Obiter Dicta*
Bradford, Gamaliel: *American Portraits*
Briggs, L. B. Russell: *College Life*
Brooke, Rupert: *Letters from America*
Brooks, Charles Stephen: *Chimney-Pot Papers*
Broun, Heywood: *Seeing Things at Night*
Burton, Richard: *Literary Likings*
Chesterton, Gilbert K.: *Varied Types*
Colvin, Sidney: *Memories and Notes of Persons and Places*
Crothers, Samuel McChord: *The Pleasures of an Absentee Landlord*
Doyle, A. Conan: *Through the Magic Door*
Erskine, John:
The Moral Obligation to Be Intelligent
Democracy and Ideals, a Definition
Galsworthy, John: *A Sheaf*, Vols. I and II

George, W. L.:
A Novelist on Novels
Literary Chapters
Hail Columbia
Gibbs, Philip: *People of Destiny*
Grayson, David (Ray Stannard Baker):
The Friendly Road
Adventures in Friendship
Holliday, Robert Cortes:
The Walking-Stick Papers
Broome Street Straws
Hudson, W. H.: *Far Away and Long Ago*
Huneker, James Gibbons: *Letters*
Lindsay, Vachel: *A Handy Guide for Beggars*
Matthews, Brander: *Vistas of New York*
Morley, Christopher: *Parnassus on Wheels*
Newton, A. Edward:
The Amenities of Book-Collecting and Kindred Affections
A Magnificent Farce and Other Diversions of a Book-Collector
Perry, Bliss: *The American Spirit in Literature*
Repplier, Agnes:
Points of Friction
Americans and Others
In Our Convent Days
Sharp, Dallas Lore: *The Hills of Hingham*
Sherman, Stuart Pratt: *On Contemporary Literature*
Strunsky, Simeon: *Sinbad and His Friends*
van Dyke, Henry: *Camp-Fires and Guide-Posts*

IV. Procedure

A fortunate selection with which to introduce pupils to the essay as a type is Stevenson's *Travels with a Donkey*.

Its story is interesting, its humor engaging, and its reflective comment short and not difficult to understand or appreciate. Moreover, the idea of a donkey trip through the mountains is not far removed from the experience, or at least from the dreams, of young Americans. At the same time it may be suggested to those more interested in canoeing that they will find congenial reading in *An Inland Voyage*. In reading the *Travels with a Donkey*, the instructor pauses occasionally to make or to welcome comment, but never to question.

The reading of one or two selections from Stevenson serves to awaken curiosity, and, after relating some bits of human-interest material about Stevenson's life and personality, the instructor directs the pupils to read for themselves from whatever essays catch and hold their attention. They are told that they will find bits here and there which reflect their own experiences or thoughts and no doubt much that will suggest to them new trains of thought. They are expected to discuss, at a round table to be held about the end of the second week of their reading in the essay, what they have found interesting or likeable. During periods of silent reading the instructor is an interested, but not prying, observer.

Toward the end of the first week, the instructor reads with the class Irving's *Westminster Abbey*, using illustrative material if possible. Postcard illustrations of the Abbey are usually to be found among the pupils or teachers in a school. Catching any interest in buildings or architecture which may be aroused by this reading, the instructor mentions various essays of Ruskin as further sources of pleasurable reading on the subject. On the last day of the first week of reading in the Essay, it is wise to spend part of a period in informal discussion with the class about the characteristics of the essay type.

The pupils are able by this time to supply most of these and experience some satisfaction in their discovery.

A good opening for the second week of reading is found in Macaulay's description of London coffee houses. This short sketch is supplemented by the instructor's telling interesting facts about Will's Coffee House and the notable group which gathered there. The Mermaid Tavern is recalled from the Drama Unit as the rendezvous of the Elizabethans and the Coffee House referred to as its successor, with such men as Dryden, Pepys, Defoe, Swift, Pope, Addison, Steele, and Gay as its *habitués*. As illustrative of the wit of the times, the story of the Swift and Partridge affair may be related. The instructor passes easily from this to the beginnings of the newspaper in *The Tatler* and *The Spectator*.

As soon after as is convenient, a period is spent reading to the class selections from *The Sir Roger de Coverley Papers*, as an introduction to further reading which the pupils may be led to do silently from *The Spectator* papers available on the reading tables.

During the second week, announcement is made of the nonclassroom reading expected in connection with the unit. The pupils are told to examine the biographical materials on the library reading shelf and finally to find a biography which they will read entirely. No check is made on this reading other than the statement of the pupil that he has read the book and such informal discussion of the content or nature of the biographies as the instructor deems profitable. A list of suitable biography follows:

Bok, Edward W.: *The Americanization of Edward Bok.* Charles Scribner's Sons. New York, 1920

Cellini, Benvenuto: *Memoirs.* J. M. Dent and Sons. New York, 1910

Charnwood, Godfrey Rathbone Benson: *Abraham Lincoln.* Henry Holt and Company. New York, 1917

Chatfield-Taylor, Hobart C.: *Molière.* Duffield. New York, 1906

Cipriani, Lisi: *A Tuscan Childhood.* The Century Company. New York, 1907

Cody, William F.: *Autobiography of Buffalo Bill.* Cosmopolitan Book Corporation. New York, 1920

Colvin, Sidney: *Memories and Notes of Persons and Places.* Charles Scribner's Sons. New York, 1922

Crothers, Samuel McChord: *Oliver Wendell Holmes* (with selected poems). Houghton Mifflin Company. Boston, 1909

Dodd, William: *Woodrow Wilson.* Doubleday, Page and Company. New York, 1923

Evans, R. D.: *A Sailor's Log.* D. Appleton and Company. New York, 1919

Franklin, Benjamin: *Autobiography.* Henry Holt and Company. New York, 1912

Grenfell, Wilfred T.: *A Labrador Doctor.* Houghton Mifflin Company. Boston, 1919

Hale, Edward Everett: *A New England Boyhood.* Little, Brown, and Company. Boston, 1920

Hammerton, J. A.: *Stevensoniana.* Grant. Edinburgh, 1910

Harris, Julia Collier: *Life and Letters of Joel Chandler Harris.* Houghton Mifflin Company. Boston, 1918

Hawthorne, Julian: *Hawthorne and His Circle.* Harper and Brothers. New York, 1903

Higginson, Thomas Wentworth: *Henry Wadsworth Longfellow.* Houghton Mifflin Company. Boston, 1902

Howells, William Dean: *My Mark Twain.* Harper and Brothers. New York, 1910

Hudson, William Henry: *Far Away and Long Ago: a History of My Early Life.* E. P. Dutton and Company. New York, 1918.

Innes, George: *Life, Art, and Letters.* The Century Company. New York, 1917

Irving, Washington: *Life of Oliver Goldsmith.* Houghton Mifflin Company. Boston, 1903

Keller, Helen: *The Story of My Life.* Houghton Mifflin Company. Boston, 1905

Larcom, Lucy: *A New England Girlhood.* Houghton Mifflin Company. Boston, 1889

Lockhart, J. G.: *Sir Walter Scott.* The Macmillan Company. New York, 1914

Lodge, Richard: *Richelieu.* The Macmillan Company. New York, 1896

Mims, Edwin: *Sidney Lanier.* Houghton Mifflin Company. Boston, 1905

Mukerji, Dhan Gopal: *Caste and Outcast.* E. P. Dutton and Company. New York, 1923

Murray, Gilbert: *Euripides and His Age.* Henry Holt and Company. New York, 1913

Paine, Albert Bigelow: *In One Man's Life.* Harper and Brothers. New York, 1921

Paine, Albert Bigelow: *A Short Life of Mark Twain.* Harper and Brothers. New York, 1920

Perry, Bliss: *Walt Whitman.* (American Men of Letters Series.) Houghton Mifflin Company. Boston, 1906

Piozzi, Hester Lynch Salisbury: *Autobiography.* Ed. by A. Hayward. Tichnor and Fields. Boston, 1861

Roosevelt, Theodore: *An Autobiography.* Charles Scribner's Sons. New York, 1913

Roosevelt, Theodore: *Letters to His Children.* Charles Scribner's Sons. New York, 1919

Sothern, Edward H.: *The Melancholy Tale of "Me."* Charles Scribner's Sons. New York, 1916

Stevenson, Robert Louis: *Letters.* Ed. by Colvin. Charles Scribner's Sons. New York, 1909

Strachey, Lytton: *Queen Victoria.* Harcourt, Brace and Company. New York, 1921

Strachey, Lytton: *Eminent Victorians.* Harcourt, Brace and Company. New York, 1921

Sudermann, Hermann: *The Book of My Youth.* Harper and Brothers. New York, 1923

Symonds, John Addington: *Life of Michelangelo Buonarroti.* 3rd ed. 2 vol. Charles Scribner's Sons. New York, 1911.

Tagore, Rabindrinath: *My Reminiscences.* The Macmillan Company. New York, 1917

Tennyson, Hallam: *Alfred Lord Tennyson.* The Macmillan Company. New York, 1898

Thayer, James Roscoe: *Life and Letters of John Hay.* 2 vols. Houghton Mifflin Company. Boston, 1915

Tinker, Chauncey Brewster: *Young Boswell.* Atlantic Monthly Press. Boston, 1922

Werner, M. R.: *P. T. Barnum.* Harcourt, Brace and Company. New York, 1923

The second week of the unit closes with a round-table discussion of the Essay. (See Introduction and Appendix A.) Each pupil is expected to contribute to the round table some comment on his reading, quotation therefrom, with appropriate comment, or some line of thought his reading has prompted him to take. The day preceding the round table is spent in silent reading and thinking in preparation for participation therein.

Early in the third week the instructor describes the Johnson Literary Club and the personalities which con-

tributed to its brilliance. For oral reading he may use selections from Macaulay's *Johnson*, so easily obtainable in most schools, selections from Johnson's own writings, or the rather voluminous recent Johnsoniana available from the pen of A. Edward Newton, Chauncey Tinker, and other contributors to *The Atlantic Monthly*. He strives to create vitality in the names of Johnson, Goldsmith, Reynolds, Burke, Boswell, Sheridan, Gibbon, and Garrick.

Much time is given in the third week to silent reading by the pupils, as the great volume of the essay material cannot be done hurriedly.

On the last day of the third week, without previous warning, the pupils are told that they are to write that day in the classroom an original essay on any subject that strikes the individual fancy. No limit is placed upon length other than that of a convenient writing period; no prohibitions upon subject matter or frankness of treatment; any essay is treated confidentially by the instructor if the author so desires. For those who cannot think of a subject on which to write, the instructor has at hand a few suggestions which he offers with due consideration for each pupil's interest and abilities. (See Appendix A.) Not more than two classroom periods are allowed for the first and final drafts of these papers; for any pupils who do not finish in this time, the instructor has suggestions for reducing the magnitude of the undertaking, lends personal assistance, or grants permission for extra-classroom time to suit the individual need. These essays are read by the instructor and returned to their writers with personal comment on content and style. A few examples of outstanding cleverness in using the essay style may be read to the class.

For oral reading with the class materials suitable to the fourth week are found in Schopenhauer's essay *On*

Thinking and Hazlitt's *On Taste.* One period is devoted to telling the story of the birth of *The Atlantic Monthly.* The pupils can easily be interested in the incidents of the dinner given at the Parker House in Boston one day in 1857 by Moses D. Phillips, a publisher, who was proposing to establish a literary magazine. Mr. Phillips was at the head of the table; a Mr. Underwood sat at the end; on one side sat Emerson, Holmes, and Lowell, and opposite them, Longfellow, Motley, and Cabot. It is related that the proposed magazine was named by Dr. Holmes and that Lowell accepted the editorship on condition that Holmes become a contributor. Holmes complied with the series of sketches which made him famous in both England and America as the Autocrat of the Breakfast Table, and continued a contributor to the magazine until his death.

Interest in the New England group is sustained by telling of the Saturday Club which continued from that time to meet at the Parker House and exists even to-day. Because of his wit and brilliant conversational powers, Holmes dominated the club, which included at one time Emerson, Lowell, Hawthorne, Longfellow, Whittier, Motley, and Agassiz. An interesting additional point which may be mentioned at this time, showing contact between England and America, is the well-known friendship between Emerson and Carlyle. Attention is called in the course of the discussion to essays by these men, available in the *Readings* or on the reading tables.

The week closes with a round-table discussion, similar, in conduct and subjects, to the first. Pupils are told, however, that they are expected to show a greater degree of ease and grace in conducting this second round table because of their previous experience, and those who did not contribute markedly to the first receive some personal

attention from the instructor to stimulate them to participate more freely in the discussion.

Interesting oral reading for the fifth week may be selected from the various essays dealing with the themes of friendship and love in the *Readings in Literature*. Considerable time is given to silent reading and the week closes with a second original essay, once more assigned, without previous announcement, as the task of a class period.

The instructor reads during the last week of the unit from the essays on books and literature, choosing his selections with regard to interests members of the class have revealed during the course of the unit with the purpose of introducing some literary personality whom they have been inclined to neglect or pass over. The week and the unit close with a round table on interesting personalities and ideas, at which the pupils present material gleaned from their reading experiences in the unit. Many refer at this time to facts or ideas found in their extra-classroom readings in biography.

No tests of understanding or retention are given at the close of the unit. The instructor bases his opinion of the success of the teaching upon such evidences of understanding, appreciation, and growth as he has been able to gather through examination of the original essays, observation of activity in the round tables, and quiet conversation with individuals. He keeps a set of personnel cards upon which he notes from time to time these bits of evidence as discovered; the sum of these provides him with the information about the interest and the activity of each pupil which will assist him in promoting the success of the class with the literature in the unit which follows.

CHAPTER V

PROCEDURES IN TEACHING THE UNIT IN LYRIC POETRY

I. Introduction

The transition from the essay to lyric poetry is easy, since in both types we are conscious of the standpoint of the author himself and are looking through his eyes. We find in lyric poetry the expression of the author's experiences, moods, reflections, and emotions. Of these, the emotions are perhaps the most important, because through our emotional reactions to the poems they become vital to us. We do not understand a poem which we *know* without *feeling*. The poet must be followed with sympathy, with imagination, and with sensibility to beauty and power. The emotional stimulus that produced a poem is the basis for the division of the poems in the anthology. "These temperamental traits," writes Dr. Henry van Dyke in *The Spirit of America*, "are the very things which are most distinctive in literature. They give it color and flavor. They are the things which touch it with personality. In American literature, if you look at it broadly, I think you will find four of these traits most clearly revealed—a strong religious feeling, a sincere love of nature, a vivid sense of humor, and a deep sentiment of humanity." Three of these "temperamental traits form the *foci* about which the lyrics in the anthology have been grouped. It will be convenient for teachers to present the materials around such general subjects as Man in Contact with Nature, Man in Reflection and Fancy, and Man in Relation

to Man. No titles have been given to these or the smaller units easily discoverable in the anthology, because the authors feel that the pupils will enjoy the poems more if they discover for themselves the groups; and because no very clear line can be drawn between some of the groups, since they shade closely into one another.

II. Objectives

The purpose of this unit of the course is to familiarize the pupil with a fairly wide field of lyric poetry within his intellectual grasp; to cultivate a taste for the poetic form of expression; and to relate the poems read to the pupil's own experience and observation that his life may be enriched by the contact.

III. Books for Reading Tables

To supplement *Readings in Literature* the best books for use in this unit are complete editions of English and American poets. Just as many of these as can be secured should be placed on the tables. In addition some of the following anthologies will be found helpful:

Boynton, Percy H.: *American Poetry.* Charles Scribner's Sons. New York, 1918

Stedman, Edmund Clarence: *A Victorian Anthology.* Houghton Mifflin Company. Boston, 1887

Schelling, Felix E.: *A Book of Elizabethan Lyrics.* Ginn and Company. Boston, 1895

Page, Curtis Hidden: *British Poets of the Nineteenth Century.* Parts I and II. Benjamin H. Sanborn and Company. Chicago, 1904

Pattee, Fred Lewis: *Century Readings in American Literature.* The Century Company. New York, 1919

Cunliffe, J. W., Pyre, J. F. A., and Young, Karl: *Century Readings in English Literature.* The Century Company. New York, 1918

Manly, John Matthews: *English Poetry 1170–1892.* Ginn and Company. Boston, 1907

Quiller-Couch, A. T.: *The Oxford Book of English Verse 1250–1900.* Clarendon Press. Oxford

Newcomer, Alphonse Gerald, Andrews, Alice E., and Hall, Howard Hudson: *Three Centuries of American Poetry and Prose.* Scott, Foresman and Company. New York and Chicago, 1917

Palgrave, Francis T.: *The Golden Treasury.* Ginn and Company. Boston, 1912

Page, Curtis Hidden: *The Chief American Poets.* Houghton Mifflin Company. Boston, 1905

Newcomer, Alphonse Gerald, and Andrews, Alice E.: *Twelve Centuries of English Poetry and Prose.* Scott, Foresman and Company. Chicago, 1917

Houston, Percy H., and Bonnell, John K.: *Types of Great Literature.* Doubleday, Page and Company. New York, 1919

In case no course in contemporary literature is offered, the following will be useful:

A Miscellany of American Poetry 1920. Harcourt, Brace and Company. New York, 1920

Walters, L. d'O.: *An Anthology of Recent Poetry.* Dodd, Mead and Company. New York, 1920

Georgian Poetry. (3 vols.) G. P. Putnam's Sons. New York

Richards, Mrs. Waldo: *High Tide.* Houghton Mifflin Company. Chicago, Boston, and New York, 1916

Untermeyer, Louis: *Modern British Poetry.* Harcourt, Brace and Company. New York, 1920

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IV. Procedure

General Outline

Man in Contact with Nature . . .	4 weeks
Man in Reflection and Fancy . . .	2 weeks
Man in Relation to Man	5 weeks
Review of Lyric Poetry.	1 week

The outline suggested above has proved successful, but there is no reason why it should be the only successful plan. It should be altered and adjusted to meet the needs of the group. If the instructor feels that the appeal of one kind of poetry is stronger than that of another, he should give it the place of importance in his program. Any plan for teaching lyric poetry should be based on a specific knowledge of the individual needs of the group. As in the case of the other units treated in this handbook, there is no definite ground to be covered, so in this field there are no lyrics which must be taught. Under each section the authors state their basis of selection, keeping

constantly in mind not content to be mastered but the power of appreciation to be cultivated in the pupil. In measuring or evaluating his work the instructor needs only to ask himself the questions: How many pupils genuinely appreciate the beautiful in poetry? To how many has it become a part of life?

Basis of Selection of Instructor-Readings Showing Man in Contact with Nature

The poems used in the following plan were chosen with the idea of introducing the pupil to nature poetry, first, through an appeal to his own experience, then through thus enlarging that experience, a presentation of the various phases of nature, and last, through a discovery of what nature has meant to man in the past.

A natural beginning for this division of the unit is the reading of poems describing childhood experiences with nature. Among those successfully used are Wordsworth's *Prelude* and *Lines Composed a Few Miles above Tintern Abbey*, and Shelley's *Hymn to Intellectual Beauty*. After reading these aloud to the class, it is easy to direct the discussion to similar experiences that the pupils have had with nature. Even in a city school there will be pupils who have hung

> "Above the raven's nest, by knots of grass
> And half-inch fissures in the slippery rock
> But ill sustained, and almost (so it seemed)
> Suspended by the blast that blew amain."

Stoddard's *Silent Songs* will help them to realize the service a poet renders in expressing some of the songs which are a silent part of us. With such an introduction most of the class will be ready to read nature poetry. As soon

as interest is aroused, they are told to search their anthologies or the books on the table for poems relating experiences that they have known.

A day is set on which they are to present to the class some such poem. They are urged to be perfectly honest in the matter—to have no hesitancy about reporting a failure to discover the looked-for poem.

The next day the following series of poems about birds is read to the class: Lyly's *Spring's Welcome*, Lanier's *The Mocking Bird*, Tennyson's *The Throstle*, Dana's *The Little Beach-Bird*, and Bryant's *Lines to a Waterfowl*. The pupils are asked to note differences of treatment in the poems. They will realize that the first poems are pictures of just what the poet sees and hears, and that in the last poems the poet reads a philosophy in the bird's action or learns a lesson from it. Then very briefly the difference between the objective and the subjective attitude toward nature is explained, although the terms themselves are never used. The class continues the search for poems describing well-known experiences.

When most of the pupils are ready with their poems (either the third or fourth day) they read and discuss them. They usually read poems describing favorite birds, flowers, or animals, some familiar landscape, or an experience in a storm. There are always a few pupils who have found no poem. The discussion is led naturally into a statement of preference for the various phases of nature —birds, trees, rivers, etc. The pupils are told that the next report will be on some phase of nature, but no directions are given for the report. They are urged to read widely that their choice of subject may be sincere.

For advertisement on the following day a poem is selected describing the phase of nature most talked of on the preceding day, *e.g.*, Lowell's *To the Dandelion* if the

class likes flowers, or a poem introducing some phase of nature not mentioned on the preceding day. The reading of nature poems continues.

On the fifth or sixth day the instructor passes quietly about the room discovering in individual conferences the choice of topics for the reports. If the pupil has no choice, the instructor by well-directed questioning helps him to a choice. Those that pupils often suggest are: Rivers, animals, flowers, insects, the moon, forests, birds, autumn, spring, winter, summer, frost, snow, rain, mountains, the wind, storms, landscapes, times of day, the sky, the sea, trees, silence in nature, joy in nature, the voice of nature, atmosphere, leaves, fields, the desert, marshes. Near the close of the period when all the pupils have their topics in mind, careful directions are given for the preparation of these reports. These directions include the source of the material, several suggested plans of organization, and an estimate of the length of the report.

Until the reports are ready (at least another week), the instructor reads for a short time each day, leaving the pupils the major part of the period for work on the reports. The following paragraphs suggest material for these readings.

After a reading of Bryant's *Forest Hymn* there is a brief discussion of Gothic architecture as seen in the greatest cathedrals. The instructor explains the origin of Gothic art—man's idea of a proper place in which to worship carried over from the forest—emphasizing the vaulted roof, the rows of supporting columns, the arched windows, and the conventionalized leaves and flowers in the decoration. This is especially effective if there is a Gothic building in town or if the instructor has some pictures which can be used. At the close of the discussion the instructor, without comment, reads Joyce Kilmer's *Trees*.

If the class has ever seen marshes, Lanier's *The Marshes of Glynn* and *Sunrise* are read. The attention of the class is called to the qualities of the poetry—the amazing choice of words and the swing of the rhythm. A brief picture of Lanier is drawn for the pupils: his short life, 1842–1881; his keen delight in music from his earliest childhood; his enlistment in the Confederate Army at nineteen years of age: his refusal of promotion three different times because of his desire to remain with his younger brother who was in the ranks with him; his capture and imprisonment at Point Lookout; the comfort he derived from his flute hidden in the ragged sleeve of his uniform; his walk of five hundred miles home at the close of the war; his long struggle with poverty and ill health; his playing in the Peabody Orchestra and his lecturing on literature at John Hopkins University; his death in a little tent in the Carolina hills just a few days after writing *Sunrise.* The instructor suggests an interesting comparison between southern and northern marshes, using with these two poems the stanzas about marshes in Lowell's *An Indian Summer Reverie.*

After some such introduction as this—The philosopher Kant had two supreme admirations, as he expressed it: "Two things fill the mind with ever new and increasing awe, the oftener and the more steadily we reflect upon them—the starry heavens above and the moral law within,"—the instructor reads *Psalm 19.* Then as a further illustration of the power of imagery in old Hebrew poetry *Psalm 104* is presented.

By this time the instructor knows the kind of poems each pupil is working on and therefore chooses something new to introduce to the group. For example, if the subject of fruit trees has been slighted, Bryant's *Planting the Appletree* is read and the class is told the story of

John Chapman, commonly called Johnny Appleseed, as related by Vachel Lindsay in *The Golden Book of Springfield*, pp. 6–8.

For the last reading before the reports the instructor reads Arnold's *Lines Written in Kensington Gardens*, Keats' *To One Who Has Been Long in City Pent*, Wordsworth's *The World Is Too Much with Us*, and Coleridge's *Hymn before Sunrise in the Vale of Chamouni*. The common thought is discovered by the pupils. The instructor writes on the board or repeats the following poem by Davies:

> "What is this life, if full of care,
> We have no time to stand and stare;
> No time to stand beneath the boughs
> And stare as long as sheep and cows?"

When the reports begin, a round table on the subject *Nature Poetry* is announced for the day the reports are completed. This furnishes each pupil with a focus for his reading as soon as his report no longer needs his attention; it also gives him an opportunity to discuss with the class poems he has enjoyed on other subjects than his report topic. The reports for a class of thirty cover seven or eight days. (For results of these reports see Appendix A.)

The round table on *Nature Poetry* gives the instructor an excellent opportunity to observe the evidences of genuine appreciation. Much poetry is read, some appreciative comment is made, but very little discussion arises.

For review of the unit, the instructor asks each pupil to write on a slip of paper something he has seen during the past weeks which might be good subject matter for a poem. These slips are collected and read to the class for their comment. This affords opportunity for the instructor to bring in necessary review or to emphasize any

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points slighted by the class during the month's study. One is justified in expecting that two or three pupils will receive from this discussion stimulation for original poetry.

Basis of Selection of Instructor-Readings Showing Man in Reflection and Fancy

The poems used in this division of the unit should be those which the pupils cannot appreciate fully without the instructor's interpretation. The instructor should make his own choice in the light of the maturity of his pupils. Many of the poems suggested in the following plan, however, can be used with the average junior-senior class.

The library work for the remainder of the quarter is assigned on the first day of this division. Each pupil, by this time, should have a special interest in some one of the authors from whom he has read during the past month. If in answer to an inquiry on the subject very few names are suggested, the instructor suggests others or urges the pupils to be on the lookout during the next two weeks for an interesting author. He gives directions for the preparation of a theme to be ready six weeks from the present date. It is to be a critical study of the *works* of any poet the pupil wants to use. Only as much biography as is absolutely necessary for an understanding of the poetry may be introduced. The report should contain original discussion of the complete works of the poet with much specific illustrative material from the poetry. All of the work on it should be done outside class, preferably in the library.

After the assignment is perfectly clear, the instructor returns for a few minutes' discussion to the nature poetry just completed and by questions draws from the pupils the

fact that many of them contained the poet's reflection on life, death, and God. By having the class cite a few of these, an easy approach is made to poetry in which we see man in reflection and fancy. That the poetry for the next two weeks' work will be reflections on various subjects or fanciful pictures in which the poet's imagination will play an important part is explained to the class. The instructor announces that there will be no report, but that there will be a round table on the last day (gives date) when they may discuss their findings. These discussions may be based on a single poem which the pupil feels should be presented to the class, on a series of poems based on the same subject, *e.g.* sleep, music, etc. or on any reflections of the pupil's which have been stimulated by this poetry. The pupil is told to read as much of the poetry in the text as possible and any other poems he finds on the same or similar subjects.

Then very briefly some poem that is a reflection on life is introduced. A very good one, because of its connection with nature, is Arnold's *Self-Dependence.*

A part of the time each day during the study of this division of the unit is devoted to reading by the instructor. The poems treated in the following paragraphs stimulate thought.

Because the pupils found God treated in much of the nature poetry, it is a good idea, early in this division, to introduce some poetry picturing God, and since few pupils appreciate the beauty of the old hymns, it is wise to read some of them. From any good hymnal the instructor reads *O Love That Wilt Not Let Me Go* by George Matheson. Before the reading he tells the class the following story of the author's life: George Matheson was a young Scotch minister engaged to marry a very beautiful girl. He learned from his oculist that he had just a few weeks

before he would become totally blind. He went to the girl and told her and offered her a release from her engagement which she accepted. In his grief over the impending disaster and his lost love, he wrote this hymn. He later became, in spite of his blindness, a very influential minister. With the sympathy such a story arouses as an opening, every word of the hymn has a deeper meaning than it has had before, however familiar it is. Other hymns by famous people—*Lead Kindly Light* by Cardinal Newman, *Hymn* by Joseph Addison, etc. are suggested. Then with the class following in their books, the instructor reads the most beautiful poem of the sort that we have—*Psalm 23.*

The instructor suggests that reflective poetry is not all based on life, death, and God. He introduces reflection on music by presenting very clearly Dryden's *Alexander's Feast.* He makes the power of music very plain. He calls attention to use of the Greek idea of chorus and tells the class that this poem was set to music by Handel.

Another poem on the power of music, Browning's *Saul* is presented as a good follow-up from the day before and because it always makes a strong appeal when treated sympathetically. The instructor begins by asking for the story of Saul and David—this is easy for the pupils after their work in the epic. Then he reads the poem with the class, stopping whenever necessary interpretations should be made. It usually takes an entire period.

By this time the pupils will have some questions to ask. They are given the first fifteen minutes of the period for these questions. They are asked if they have found any poems hard to understand. A list secured in this way furnishes a good basis for the instructor's choice of poems for the next week. (Each instructor should use his own,

whether or not they happen to be the ones selected by the authors of this book.)

Some of the pictures in this section are presented in order that the pupils may be enjoying some of them during their reading periods. Tennyson's *Lotos Eaters* and Poe's *The City in the Sea* are two entirely different kinds of pictures which may, for that reason, be presented on the same day. A clear reading with an appeal to the pupil to use his imagination is all that the instructor attempts—the very sound of the words will waken appreciation.

Perhaps Milton's *L'Allegro* and *Il Penseroso* are difficult for the pupils. Both are read on the same day, with explanations of all the mythological allusions. The pupils are expected to get merely the succession of pictures.

Most of the period on another day is used in reading Browning's *Fra Lippo Lippi*. The situation is described and the pupils are asked to watch for hints of it in the poem. At the end of the reading the class gives the outstanding characteristics of Fra Lippo. They are asked the philosophy contained in the poem.

The round table of this division is largely a discussion of philosophy of life illustrated by readings from the various poems discovered by the pupils during their reading. Often there are pupils who repeat from memory poems they have learned because of real love for them.

Basis of Choice of Instructor-Readings Showing Man in Relation to Man

The selections and arrangement followed in this section lead the pupil from the larger relationships of men—political and social—to those of a more personal sort. The reverse arrangement is quite as good, leading the pupil from the intimate primary relationships of the home, through friendship, conviviality, and romantic

love to a natural climax in love of country and of humanity.

The class is asked to turn to Lowell's *Under the Old Elm*. Their attention is called to the occasion of its writing. The plan of the whole poem is explained briefly:

Part I	The appropriateness of having trees for memorials.
Part II	The certainty that places we associate with the great will always be remembered.
Part III	A picture of the "motley rout" that surrounded Washington on that day one hundred years ago.
Part IV	A tribute to America.
Parts V, VI	A tribute to Washington.
Part VII	The wonder of the birth of a nation.
Part VIII	An exaltation of the State of Virginia.

The selection in the anthology is read, emphasizing the idea Lowell introduces as "The common faith that made us what we are." Longfellow's *The Building of the Ship* is suggested as another poem on the birth of a nation. The pupils are led to discuss patriotism. They are asked for Lowell's definition of country. The discussion is brought to an end by explaining the large relationship of man to man in any true conception of country. The reading for the next three weeks—any poems showing man's relation to man—is announced. The pupils are told that reports may be on any phase of this subject, but are cautioned that the choice of topics should not be made too quickly.

The attention of the class is called to the fact that there are many kinds of patriotism—that which is called forth at sight of the flag; that which sees a vision of better days for the country; that which is sectional in tone; etc. To illustrate these points the following are read: Holmes'

Union and Liberty, Whitman's *For You, O Democracy*, or Wordsworth's *When I have Borne in Memory*, and Dickson's *I Sigh for the Land of the Cypress and Pine*. The class is asked to mention other kinds of poems on patriotism, *e.g.* the poem that praises one for dying for his country. Perhaps four or five other kinds will be named.

The instructor reads a poem following up the suggestions received from the pupils on the preceding day, *e.g.* Timrod's *Ode*. The class discusses the ways in which our nation honors those who have died in battle. The instructor tells them an interesting story of some recent tribute. A very good one is that of the gigantic memorial to the Southern Confederacy being carved on the side of granite mountain near Atlanta, Georgia. (*The Literary Digest* for January 6, 1923.)

The instructor introduces the thought of our relation to the leaders of our country by reading with the class Whitman's *When Lilacs Last in the Dooryard Bloom'd*, bringing out the beauty of the conception—the flower, the bird, and the star—as well as the tribute to Lincoln. He suggests that the class read, soon, Lowell's *Ode Recited at the Harvard Commemoration* and Tennyson's *Ode to the Duke of Wellington*.

The instructor reads Stevenson's *In the States* to make clear international relationships and their importance, especially between England and America, and tells the story *England to America* by Margaret Prescott Montague.

The pupils are told that many tributes are written to leaders other than statesmen and soldiers. The instructor reads with them Shelley's *Adonais*. They are then asked to read tributes to poets and on the following Monday to bring to class one which they consider a just tribute. They are to point out to the class especially apt phrases in the poem and to justify the poet's estimate.

The instructor introduces poems in which love is the underlying theme by reading Mrs. Browning's *The Cry of the Children* and discussing with the pupils one's love for humanity or the idea of the brotherhood of man.

Dickinson's *Alter? When the Hills Do*, Emerson's *Friendship*, and the fifteen opening lines of Longfellow's *Hiawatha's Friends* are read. No discussion is necessary, but reference is made to the great friendships discovered in their study of the epic. While the pupils read, the instructor passes from one to another conferring with them about their report topics. The following may be chosen by the pupils: the North, the South, the East, the West (as the poet sees them), A Poet's Corner made up of tributes to the pupil's favorite poets, great statesmen honored in poetry, places the poet loves, poems on the flag, any phase of patriotism, any phase of love, the Civil War in poetry, pictures of women poets have loved, practical aspects of poetry, New England characters, the *Sonnets from the Portuguese*, dialect poems, seamen and life on the sea.

The pupils read and discuss the tributes they have found to poets. If no one introduces a tribute to The Poet rather than to a specific poet, the instructor reads Longfellow's *The Poet* and Whitman's *When the Full-Grown Poet Came*.

The instructor reads either Landor's *Iphigeneia and Agamemnon* or Cowper's *On the Receipt of My Mother's Picture*. There is no discussion of so familiar a relationship as that of parent and child.

The instructor reads Spenser's *Amoretti XV*, Bryant's *Oh Fairest of the Rural Maids*, Lanier's *My Springs*, Mrs. Browning's *Sonnets from the Portuguese VII* and *XLIII*, Rossetti's *The Love-Letter*, and Burns' *Bonie Doon*, and discusses the various ways in which poets treat the subject of love.

The class is asked to turn to Rossetti's *Blessed Damozel.* After telling them that the poem was written as an answer to Poe's *Raven*—to show how the sweetheart in heaven longed as much for her lover on earth as he longed for her—the poem is read, bringing out the pictures painted by Rossetti's suggestive words.

The instructor reads with the class Browning's *Andrea del Sarto* and develops the power of love and its influence on lives. This takes the whole period.

Scattered through this division there are several days on which the class reads silently. They need much time for work on the reports. As soon as the reports are prepared, they are given before the class at the rate of three or four per day. (For results of reports, see Appendix A.)

The instructor calls in the papers assigned several weeks earlier for library work. (For results of these see Appendix A.)

On the first day of the review, the instructor conducts a discussion of the characteristics of lyric poetry. This is done inductively. The points noted by the pupils are contrasted with the characteristics of the drama and the epic. As the review proceeds, the instructor has the class list authors and poems for identification, and reads with criticism the best of the studies of authors (library assignment) making sure that the pupils have clear and correct impressions of the outstanding poets.

APPENDIX A

CONCRETE EVIDENCE OF RESULTS[1]

Since this *Manual* is altogether the result of a laboratory experiment, some concrete evidence of results obtained in the classes in which the authors developed the method will not be out of place.

A slight description of our room and of a typical class period may help the reader to visualize the procedures described in the preceding chapters. We are fortunate in having a large room on three sides of which are comfortable window seats; fortunate in the possession of a small stage. Without these conveniences, however, the same methods may be used. In the back of our room, there are three large tables with enough chairs to accommodate a class group around them. When the pupils first enter the room, they take places in chairs arranged in two half circles about the desk. This makes simple the marking of the roll or the making of any necessary announcements. If we plan to read to them or with them during the first portion of the period, they keep these seats. When they are asked to spend the rest of the period in silent reading, they go quietly to the tables in the back of the room, select the books they want, and then find a comfortable place in the window seat or at one of the tables. We then move about among them, sometimes purposely showing no curiosity about their reading, often stopping to talk at length with one pupil about his books. We follow the

[1] See also McCoy, Martha Jane: *The Voluntary Project as a Measure of Appreciation in Third and Fourth Year English; Studies in Secondary Education*, Vol. II; Supplementary Educational Monographs published in conjunction with *The School Review* and *The Elementary School Journal*. The University of Chicago Press.

same general plan when the period is given to preparation of themes or reports. Unless the instructor is reading to the pupils, he is seldom at the desk in front.

As has been stated in the foreword to this volume, our pupils are not to any marked extent a selected group. Some selective processes operate in choosing the pupils, but it is by no means the policy of the school to avoid problem cases. On the contrary, the school takes over consciously each year a number of known problem cases. The Otis Intelligence Tests are administered to all students in the school. A comparison of the results with the usual findings in public systems gives the University High School very little natural advantage. Twenty per cent of our students show intelligence quotients below the normal 100. The median I. Q. for the school is 106.[1] So we believe we can state with assurance that our children are not the superior group people often consider them.

We have a number of cases we do not reach. One boy, on whom we spent a great deal of thought and time, declared at the end of the year that he had found nothing interesting in the whole course and that he felt sure he could live an effective life without books. This boy has a good mind, quick and original in its responses when interested. We consider him one of our signal failures. Another boy remained to the end untouched by the beauty of literature and by its refining influences. Although he had often shown interest and sometimes appreciation, he retained his coarseness and lack of taste. Another boy during class periods read the books on the reading tables with considerable interest, but his record of outside reading of the voluntary type showed nothing but books of science. There was evidently little carry-over from the classroom work. One of our girls grew in her power of

[1] Result of tests for 1922–23.

interpretation to a marked degree, yet her record of voluntary reading revealed nothing but juvenile literature. Another, who had done very strong class work, confessed a "literary passion" for one of the inferior novelists. (In a recent letter to us, however, she says that this writer no longer attracts her.)

These cases are, nevertheless, in the minority. There are few pupils who are not reached in one way or another during the year. Our most inspiring experience is the observation of dawning interests in books and the steady development of independent judgment which becomes, in time, genuine taste. One of our pupils failed to respond to the beauty of literature until the study of the lyric, when he became enamoured of Masefield's poetry about the sea. In a report on the subject the tone of his voice and the flash of his eye proved that he had been "caught." Sometimes one phase of a unit has no appeal, although another phase has a very strong appeal. For instance, one of our boys remarked that he "didn't see any use in reading tributes to dead people," yet presented a series of love poems with unusual sympathy, closing the report by repeating from memory *Love's Old Sweet Song*. These are natural reactions. In a group of thirty there will be no two pupils alike in their response. The results cannot be tabulated; they can merely be recorded on personnel cards kept for the purpose. That some definite idea of the range of results may be had, we describe in the following section some of those we have found in teaching each unit.

Results in the Unit in Drama

The results in our work in drama are never as gratifying as those in the other units because it is not until far into the unit that we know our pupils well enough to give the

individual stimulus each needs. Some account is given in the paragraphs below of the results of various phases of the unit.

Characterizations of Macbeth and Lady Macbeth. These papers are accurate and original. They show independence of judgment and clearness of thought. They sometimes are graceful in expression, but generally seem labored. They range from six to fourteen pages in length. In a group of one hundred, about one third will be mediocre in judgment and originality, but, if we are constantly watching during the writing of the papers, there are never more than three or four which are poor. We commend the papers which show clear analysis of character and correctness of form, regardless of grace. We read aloud some of the more beautifully written ones, urging the pupils to work for variety and smoothness of sentence structure in their next themes.

Reports on background reading. Unless our pupils have done much original work in their preceding years there will not be many original reports among this first group. If, however, some of the reports show careful preparation and independent thinking we are not disappointed, for these give us an opportunity to emphasize to the class the importance of the qualities named. There will always be three or four original reports which in turn stimulate the pupils to work for originality. The subject *Shakespeare's London* has been handled in many ways in our classes, *e.g.* stories an old boatman on the Thames told, a Connecticut Yankee in Shakespeare's London, an imaginary newspaper of the period, a newly-discovered diary of the period, short stories in which Raleigh, Drake, and Sidney were the characters. One of the outstanding reports was an original play in which Neptune received some Spanish sailors whom Drake had sent to the bottom of the ocean.

The presentation of scenes from plays. These presentations are very simple in nature. The grave-digging scene from Hamlet has been successfully staged without any properties. The pupils presenting it were so completely in the spirit of the thing that it took very little imagination to see the open grave and the jolly diggers. The pupils read from their books one moment and the next used them for imaginary shovels. The illusion of digging was produced by the movement of their bodies. Generally however, the pupils found it easier to suggest the stage property needed, *e.g.* a yardstick became a sword; the instructor's chair, a throne; and an old curtain, an ermine robe. The following are some of the plays from which scenes have been given: *Romeo and Juliet*, *Hamlet*, *The Taming of the Shrew*, *Julius Cæsar*, *A Midsummer Night's Dream*, *Henry V*, *Antony and Cleopatra*, *She Stoops to Conquer*, *The Rivals*, *The School for Scandal*, *Sherwood*, *The Admirable Crichton*, *The Mouse Trap*, and *Abraham Lincoln.*

The reports on the plays read in class. This second group of reports is always much better than the first,—the pupils understand more clearly the kind of subject matter we want and the manner of organization, and they consciously work for originality of treatment. One very original report was made by three girls who wrote and produced a thirty-minute play in which three women of decided type discussed the differences between the Robin Hood story presented in the old ballads, in Noyes' *Sherwood*, and the motion picture of Douglas Fairbanks. The play held the interest of the class by its clever dialogue. Another girl in reading *Sherwood* discovered the similarity between Noyes' fairies and those in *A Midsummer Night's Dream.* Her report was on the debt Noyes owed to Shakespeare. One of the boys constructed a miniature stage on

which he worked out settings for the various scenes of *Macbeth* by means of drapes and various-colored lights.

Characterizations of well-known heroes or heroines of fiction. Much good writing and much excellent thinking are the results of this theme assignment. The themes are longer than the first characterizations—they range from twelve to thirty pages. Not more than one fifth of the group hands in mediocre work and there are fewer poor papers than on the first assignment. There are a few papers less specific than we want them, and a few in which there is evident very little discrimination between the important and the nonessential.

Memorization. The selections the pupils make for memorization often show a surprising carry-over from the classroom study. One pupil gave as her reasons for memorizing the lines from *Much Ado About Nothing* that begin

> "I pray thee cease they counsel
> Which falls into mine ears as profitless
> As water in a sieve." (Act V, Sc. 1, lines 1–32.)

that they seemed to her to voice completely Job's sentiments.

Results in the Unit in Epic

The reports on epics studied. These reports are usually the most colorful of the year. Outstanding reports in the past have been original epics, dramatizations of scenes from some of the epics read, and illustrations for various epics. Two girls collaborated in the writing of an epic on Joan of Arc. There were four divisions: The Vision, Orleans, The Betrayal, and The Martyrdom. Each of the parts was treated as a complete episode. The poem was in iambic pentameter verse of dignified tone. Another

on Buddha was as carefully worked out. The following quotation will give some idea of the charm of the verse:

"Sages from far and wide, foretelling events by their magic,
Vowed that in years to come, the child whom they called Siddhartha
Just as the lotus flower rising over the water
Pure and perfect remains, though the place of its birth be sullied,
So would he live undefiled by the greed and the lust that surround him."

Three of the boys planned and presented a dramatization of the crowning of Arthur from *The Idylls of the King*. By means of a careful arrangement of drapes over an ordinary stage window and fireplace, they created the illusion of an altar in a cathedral. The only light was that of candles on the altar. For costumes they depended on robes (old curtains draped at different angles about them) and gold paper crowns. They were so serious about it that when Arthur knelt to receive the crown from the archbishop, one almost felt like bowing the head. Just as the crown was placed on Arthur's head, a sudden light streamed in the high window, and birds outside sang (this effect was secured by bird whistles from the ten-cent store). That it was a success was evident from the serious reception it had from twenty-four other boys in the audience. If there are artists in the class, there are always series of illustrations for the epics. One girl painted eight 12″x 16″ pictures which she called Interpretations of Spanish Life. These were inspired by *The Cid*. Another painted twelve illustrations for *The Idylls of the King* which she showed the class in a reflectoscope as she told the story of each.

The wide reading done. One of the most amazing results of the Epic Unit is the amount of reading done. During one year a careful record was made of all reading accomplished both in class and at home. The pupils were not conscious of the purpose of this record, so made no extra effort to read. In a group of one hundred the slowest read one complete epic and two hundred and thirty pages from another, and the fastest reader, five complete epics and one hundred and ten pages from another. The majority of the class read three complete epics.

Results in the Unit in Essay

Round tables. The pupils, books in hand, talked easily and intelligently about their favorite essays. There was some discussion of points raised in the advertisements. The instructor made no effort to direct the order of discussions, *e.g.* Emerson on *Art* was followed by Lindsay's *Handy Guide for Beggars* because Lindsay's "gospel of beauty" gave the pupil an opening for a further discussion of art. *Sartor Resartus* followed *Sinbad and His Friends. Plutarch's Lives* were recommended with as much enthusiasm as Stephen Leacock's essays. The advertisements were varied in form. One pupil advertised a number of essays by discussing titles—which ones give a direct clue to the essay, which deceive, which entice, etc. One told of his pleasure in finding that one of the "three comic giants" in W. L. George's *Literary Chapters* was Tartarin, since he had just read about him in French. This made a good introduction for his advertisement. One recommended Winter's *Old Friends* because she had found a chapter on Dickens, who had long been her chief literary enthusiasm. In recommending Stevenson's *Across the Plains*, the pupil read his description of Chicago. This reminded another pupil of W. L. George's description of the same

city in his essay, *Hail Columbia.* Another presented Galsworthy's ideas of capital punishment found in *A Sheaf.* This was followed by a long discussion of capital punishment. One of the pupils who took an important part in this discussion had just attended a lecture on the Australian system of punishment.

There were six pupils who advertised the same author on each round-table day; investigation proved they had developed "literary passions." The authors follow: Stevenson, De Quincey, Howells, Burroughs, Emerson, Irving. In many cases the pupils referred to books advertised in an earlier round table and gave their testimony in regard to these books.

Original essays written in class. A distinct carry-over from the reading is seen in the subject matter of these essays and in the writer's approach. Some of the best have been: On Washing Dishes, Spring, On Going to Sleep in Class, On Reading *Omar.* The essay quoted below is a fair sample, although it is by no means the best we have had.

"On Painted Weeds"

"What is your reaction to painted weeds? Do they make you think of sunsets and emerald seas, and tropic flora and grand pianos? Or do they fill your artistic soul with disgust and outrage and seem a distorted idea of what is lovely and beautiful? Worse yet, does it seem sort of sacrilege to thus make over God's creations?

"My own partiality for the artificial beauties, which I may as well admit to start out with, is doubtless a barbaric instinct inherited from some primitive forbear along with my passion for beads and hand organ music. But before I create the impression that I'm a truly 'desprit' character let me hasten to add that while I do enjoy hand

organ music, and find a great satisfaction in painted weeds, I do not claim that this is my *favorite* type of music nor do I place painted weeds necessarily above the creation of nature. That they do occupy a fairly important place in the scheme of things, however, I firmly believe, and certainly my picture of heaven would not be complete without a few painted weeds.

"Admitting it is somewhat far fetched, I can imagine some people whom the sight of painted weeds would cause to tear their hair and in agonized accents exclaim:

'Hence, horrible shadow,
Unreal mockery, Hence!'

Personally, I would probably feel like saying:

'Come unto me all ye poor, beautiful weeds who are weary and sorely unappreciated and ye shall be comforted and admired in full measure.'

Certainly, I feel a great pity for those unfortunate individuals who cannot enjoy them as I do, even admitting it is a somewhat barbaric enjoyment.

"'One can make no improvement on Nature,' says the cynic. Or as Thomson more poetically puts it:

'And who can paint like Nature?
Can imagination boast
Amid its gay creation, hues like hers?'

Truly, the wonders of Nature are never ending. Says Emerson:

'It seems as if the day was not wholly profane in which we have given heed to some natural object.'

Again, we find in Shakespeare

'One touch of Nature makes the whole world kin.'

"Yes, but granting all the beauties of Nature, who would gather a bunch of dead brown weeds for decorating the library table? Certainly there would be nothing attractive about this, and when all the world outside is grey and black, is not one to be allowed a few variations on Nature?

"Then consider the matter from the weeds' point of view. If one were to suggest to the weather beaten, bourgeois mullen bedecking it with gorgeous scarlets and golds and all that overwhelming profusion of colors we find, would it not kick up its heels for joy and call that noble person thrice blessed?

"Of course I do not blame people for being disgusted with some of the color combinations found in painted weeds, but all should not be condemned because of the atrocious few, and happy is he whose magic brush can produce these gorgeous creations.

"But after all, you will say, what difference does it make, painted weeds are but a fad, a passing fancy, a ship in the night,

'Or like the snow drop in the river,
A moment seen, then gone forever.'

Truly, they are not a question over which homes would be wrecked, or blood would be shed, though great wars have been known to spring from lesser issues, but, as Emerson says

'To fill the hour— that is happiness.'

And to my way of thinking those beautiful painted weeds certainly contribute their share."

(Although the phraseology of this first draft is poor in places, the student has caught the spirit and tone of the familiar essay.)

The reading record. Space does not permit a complete record of the reading done in this unit. Six pupils in one group reported from seventy-six essays representing nineteen different authors to one hundred and three essays representing thirty-nine authors. The record usually shows a preference for the following authors: Stevenson, Grayson, Burroughs, Lamb, Holmes, Repplier, Irving, Howells.

Results in the Unit in Lyric

Reports on nature poetry. Some of the subjects of these reports are listed in the procedures under this unit in the handbook. That one may see how wide the material on any one subject is, the following list on the insect is given just as one of our pupils handed it in:

Emily Dickinson: *To Make a Prairie* (bee)
Ralph W. Emerson: *The Humblebee* (bee)
W. C. Bryant: *Summer Wind*
Philip Freneau: *On a Honey-Bee*
O. W. Holmes: *To an Insect* (caty-did)
Walt Whitman: *A Noiseless Patient Spider*
Edgar A. Poe: *The Conqueror Worm*
J. R. Drake: *Culprit Fay* (beetle and woodtick)
Richard Lovelace: *The Grasshopper*
William Walsh: *A Nocturnal Reverie* (glowworm)
William Blake: *Proverbs* (fly, spider, caterpillar)
W. C. Bryant: *To a Mosquito*
W. C. Bryant: *A Summer Ramble*
W. C. Bryant: *The Prairies* (bee)
W. C. Bryant: *The Painted Cup* (moth, flies)
William Collins: *Ode to Evening* (bat, beetle)
John Gay: *The Shepherd's Walk* (glowworm)
James Thomson: *The Castle of Indolence* (grasshopper)

For the method of handling the material we quote what one of our girls called a symphony:

PRELUDE—*Evening*

A. Sad strains (poems on twilight of life, death, etc.)
   Vesperal: Mitchell
   Crossing the Bar: Tennyson
B. Happy strain (descriptive poems)
   Evening: Shelley
   Evening: Holmes
   Phrases from several of Wordsworth's poems.

MAIN THEME—*Night*

A. Happy, restful strains
   1. *Night:* Longfellow
   2. *Night and Day:* Lanier
B. Sad, restful strains
   1. *Night Thoughts:* Young
   2. *Memories:* Moore
C. Gloomy minor strains
   1. Selections from Shelley

FINALE—*Midnight*

A. Gloomy strains
   1. *Stanzas:* Shelley
   2. *Midnight:* Tennyson
B. Beautiful peaceful strain
   1. *Hymn to Night:* Longfellow
C. Last chord

"The earth just renews her beautiful array
Amid the darkness and the gathering dews,
For the return of a more beautiful day!"

Bryant

Reports on man in relation to man. The most remarkable of these reports were groups of original poems and groups of original musical compositions. Many poems on nature were included in these groups. The poems often came from pupils who had shown no skill in creative writing earlier in the year. They were more valuable as evidences of appreciation than as works of art, although as may be seen from the lines quoted, they were worthy attempts:

The Comforter

"It soothes, relieves with every turn,
It cools the day's hot, scorching burn;
With a pleasing buzz it cuts the air,
How comforting its presence there.
It won't complain, it never can,
We call the friend—electric fan."

Man's Need of the Forest

In speaking of the earth the boy used these lines:

"So then with Earth who'd lose her all
If trees were cut and not replaced.
She'd be like Samson in his fall;
Delilah, tempt us not with waste!"

Solitude?

"Solitude of an island's sandy strip.
Solitude?
The gulls gracefully sailing, tilting their wings,
The waves rolling and thundering—
Then like soft baby waves,
Tapping gently upon the shore.
The dark clouds with fringes of silver gold,
Take different shapes.

A shaft of light breaks through them.
How I should love to follow the dancing column
Up to the open chamber in the clouds."

Excellent original musical compositions have been written by three different pupils for these poems: Shelley: *Dirge;* Wilde: *My Life Is Like the Summer Rose;* Collins: *Ode Written in 1746;* Shelley: *An Indian Serenade;* Hunt: *Rondeau;* Emerson: *The Humblebee;* Tennyson: *No More;* Poe: *Eldorado;* and Bliss Carmen: *The Grave Digger.* These have been played and sung to the class.

Critical study of the work of a favorite poet. These papers range from six to thirty pages. They are full of clear, independent judgment and evaluation of the poetry, accompanied by footnote references or short quotations from the poet's works.

APPENDIX B

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